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DOCTOR WHO

IN-VISION

MAWDRYN UNDEAD

THE MAKING OF A TELEVISION DRAMA SERIES

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To Unnerve them all my days...

The car drove off along the drive, turning out of the gates and back toward London, leaving behind a small, red-haired boy of no more than ten years old, one plain brown suitcase and no questions. The boy pulled out a handkerchief to wipe his reddened eyes, replaced it in the pocket of his shorts, and pressed the doorbell of Brendon Preparatory School for Boys. His ring was answered by the school secretary, a rather spindly woman with a slight stoop in her walk. Two sets of footsteps echoed along the wooden walls of the long empty corridor leading to the headmaster's office. The boy looked up to see the walls decorated with with year after year of school assembly photos, row upon row of abandoned faces glaringly resentfully back at the teachers who traipsed along these corridors every day. Finally, he was escorted into an anteroom across which two pairs of straight-backed chairs faced each other. Cut into the wall between was a solid oak door bearing the legend: Headmaster.

The man sitting at the desk beyond the door was like every other authority figure the boy had ever met. He peered over the tops of his glasses as one might peer over the wall of a pig-sty. The boy had to squint to make out the man's face, silhouetted against the large windows which looked out onto the school grounds.

"*Vislor Turlough*?" the headmaster muttered, briefly sifting through the pages of notes which detailed the boy's life — or at least, that version of his life which had been worked out so as not to draw attention to the child. Place of birth had been a tricky one, but his guardian had seen to that. He'd seen to a lot of things to ensure Turlough would be 'looked after' for the next eight years or so. Then, if certain problems back home were still unresolved, he'd become the responsibility of St Cedd's College, Cambridge, where he might pass unnoticed for the rest of his life.

The boy was a strange one. No stranger than his guardian, a solicitor who'd arranged the place at Brendon, but a strange one nonetheless. The headmaster had been receiving letters from the lawyer's offices in Chancery Lane for more than six months, and the fees for the entire school year had already been paid without question. Most extraordinary. He noted also that the boy looked somewhat older than his ten years, which perhaps accounted for the solicitor's persistence.

"So, Vislor Turlough," the headmaster repeated, allowing his tongue to become accustomed to the curious name. "Rugby man at your last school, were you?" Turlough shook his head. He knew all about the game, of course, and had no intention of becoming a part of it.

"Wonderful game, rugby — breeds character. Responsibility. Team-work. Nothing like rugger to build the Team Ethic. Well, apart from *cricket*, of course."

Turlough;s attention drifted as he stared past the headmaster and out through the window onto the playing fields beyond. As if in testament to the headmaster's beliefs, a group of boys were engaged in a violent and, to Turlough's eyes,somewhat pointless attempt to carry a white ovoid from one end of a stretch of muddy ground past a metallic 'H' at the other while evading capture from a similar group of boys, distinguished only by the colour of their jerseys. Utterly absurd. It reminded Turlough of the sort of motivation exercise he'd avoided whilst in nursery classes at the Academy back home.

Before the war.

Turlough became aware that the headmaster had asked him a question.

"I'm not quite sure how to answer that, sir" he replied evasively. Whatever the question, the headmaster seemed content with the reply because he continued with his jingoistic speech about how many great men were 'old boys' of Brendon; politicians, general, leaders in many fields. he'd heard that kind of talk before — from the Cadet Captain at the Academy, from his father, from his guardian. Everyone expected him to fall in line with what was right for them, not for him.

He remembered how he'd cried into his pillow as he awaited transportation from Trion. He'd seen his father's ship blasted out into space and knew that soon his time would come, branded a criminal and exiled to a strange new world, like all his father's family and supporters.

But this strange new world was, to his misery and dismay, no different to his home. Death. Misery. Greed. All of these had played their part in this planet's history. And the land in which Turlough found himself, England, had once experienced the shame and sickness known as "Civil War", yet its royal line had survived intact to celebrate the recent jubilee. Unconsciously, Turlough stroked the sleeve which covered the symbol of his disgrace — two interlocking triangles, the sign of the "Misos", the criminal.

"I know it must be hard for you, Turlough. We could never hope to replace your parents, who I'm sure would be missing you as much as you miss them. But just as you have accepted your guardian, I hope you can soon accept Brendon as your new family."

The headmaster sat back with pride, another successful speech at an end. Turlough smiled appreciatively, and inside felt in some ways grateful. Though he was, to all intents and purposes, still a prisoner, he was sure no-one would suspect him in the guise of a schoolboy. And once he had escaped, he would never have to worry about his guardian again.

Jim Sangster

ORIGINS:

It would be all too easy to summarise the success of MAWDRYN UNDEAD in one phrase; Brigadier Alistair Gordon Lethbridge-Stewart. After a gap of more than seven and a half years one of the most popular and enduring characters in **Doctor Who** was back, and in duplicate no less.

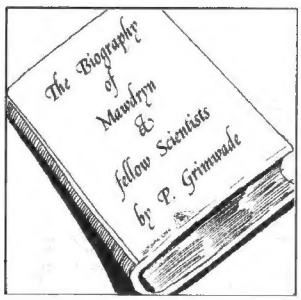
The Brigadier's popularity rivals that of the title role actors' themselves. Played with effortless style by Nicholas Courtney, his presence is almost one of the series' expected hallmarks of dependable quality. If it's a Brigadier story, it must be good. While that might not always have proven to be the case, both fan reaction and ratings are witness to a powerful and unarguable track record with the figures to back it. His Hartnell story - admittedly not as Lethbridge-Stewart - is acknowledged as an all-time masterpiece, likewise his two appearances in the Troughton era. "The Brig" was a co-lynch pin of the UNIT family, and while ROBOT might not have been a strong Brigadier story, his Seventies swan-song, TERROR OF THE ZYGONS, directed by Courtney's mentor on **Doctor Who**, Douglas Camfield, was a fitting return to form.

Courtney's appearance alongside all the Doctor actors had also, by the Eighties, become an expected thing, as much an anticipated part of the show's format as Hitchcock's infamous cameos in his own movies. Now that Davison was the Doctor it was only a matter of time, reasoning went, before the Brigadier would make his 'noblesse oblige' re-entrance.

Of the two Season 20 polls conducted in 1983 MAWDRYN UNDEAD won the Appreciation Society's top position hands down. It came second in the Marvel Comics season survey, but even here the Brigadier topped as Best Supporting Character, and the favourite episode, by nearly two-thirds of the entire poll, was episode two of MAWDRYN UNDEAD: the long-awaited reunion between the Doctor and his old friend.

Vast though his contribution has been judged, Nicholas Courtney's return was not the only factor behind this serial's success. Marvel readers put the Black Guardian ahead of the Master as favourite villain while readers of both DWM and *TARDIS* fanzine applauded the arrival of Turlough as a major step up from the show's last male companion.

In succinct terms MAWDRYN UNDEAD was a heavily fan orientated story which made its mark perhaps despite the heavy layers of series continuity - and discontinuity... - foisted upon it.



SCRIPT:

As mentioned in IN-VISION 61, TIME-FLIGHT, Peter Grimwade had been invited as far back as 1980 to contribute some **Doctor Who** story ideas by his then close friend, John Nathan-Turner. Keen to supplement income between freelance directing assignments, Grimwade accepted the challenge and found a lot of encouragement coming his way from Script-Editors Christopher Bidmead and Eric Saward.

No documentation records when precisely Grimwade germinated the idea which would become MAWDRYN UNDEAD, but in an interview with Richard Marson for ***Doctor Who** Magazine* in 1986, he was very specific about what had prompted it.

"It had a very visible beginning insofar as it was based on the myth of the Flying Dutchman, stimulated by the English National Opera production of it, which I saw and which provoked me to think, 'Why not put the story of the Flying Dutchman into space?'

"The idea of never being able to escape from life and consciousness was an idea which appeals very strongly to me and which dominates my imagination a great deal. I felt there was something I wanted to say there and so I took the idea to Eric Saward, who liked it". Right from the start the storyline bore the title MAWDRYN UNDEAD; a pun on the perpetual recurrence of the word 'Undead' as Mawdryn, in Welsh, means just that.

Grimwade's work directing FULL CIRCLE had brought him into contact with Ian Levine with whom he forged a firm and enduring friendship. High on Levine's wish list for **Doctor Who** was a story that would re-unite the current TARDIS crew with characters from way back in the show's past, a notion he communicated to Grimwade (and Saward and Nathan-Turner...) on several occasions.

The writer's other thought was to try a time-jump story where two separate strands of events, possibly hundreds of years apart, would affect each other in some fashion. The two ideas dove-tailed when Ian Levine named the character he most wanted to see return. Grimwade recalled, "Originally it was going to go right back to the beginning and be the teacher Ian Chesterton. The moment I thought about him that gave me the school, and I know the background of that dreadful minor public school very well, so I used that".

Grimwade's friendship with both Producer and Script-Editor meant he was privy to one extra piece of confidential information finalised in the summer of 1981; that Matthew Waterhouse's character, Adric, would be killed off towards the end of season 19 and replaced by a new male companion for the Doctor mid-way through season 20; Vislor Turlough.

May 15th 1981 was the day Nathan-Turner committed he and Saward's ideas for Turlough to paper. In contrast to Adric he was to be tall, blond and slim. Like Adric his behaviour could be amoral when under pressure with a tendency to lie when challenged. On the surface he would be urbane and charming if a little brusque, but deep down his suave manner would conceal a darker purpose...

As early as Nathan-Turner's first season as Producer he had nurtured a whim to resolve one of the show's longest standing narrative loose ends; the threat of vengeance hanging over the Doctor from the enemy he thwarted at the end of THE ARMAGEDDON FACTOR, The Black Guardian. Keen to structure an epic rematch he discussed with Saward the notion of another trilogy, one that would bridge the mid-season period without impacting the projected Dalek finale. Instrumental in forging a means for the Doctor's demise would be the Guardian's latest agent, the mysterious Turlough.

Both of these plot threads would begin unfolding in story three. At the start of 1982 story three was still a four parter penned by the comic strip writing partnership of Pat Mills and John Wagner, THE SONG OF THE SPACE WHALE. On the books since the notion was first submitted to Christopher Bidmead in 1980, this variation on the theme of Jonah, proposed by Mills' wife, had undergone many revisions of format in the intervening years. Despite a full story breakdown being in existence as well as draft rehearsal scripts for parts one and two, there were still major structural problems. John Wagner asked for his name to be removed from the credits just before 1982 dawned, leaving Mills to carry on solo. This he did for a few months longer, but when the edict came through to introduce Turlough and the Black Guardian as background sub-plot runners, matters came to a head and agreement reached that the story should be deferred, possibly for another season.

At the start of May Peter Grimwade's story was only in outline form. It was on file and actively under consideration but no firm slot yet existed for it. All that changed when THE SONG OF THE SPACE WHALE went onto the back burners. A fast replacement had to be found. Grimwade had shown he could write for the series. He understood the nature of Turlough. He got the job.

On Thursday May 27th Peter Grimwade was commissioned to produce not only a story breakdown but also a set of scripts.

The promotion of MAWDRYN UNDEAD to story three immediately presented the writer with a major obstacle; writing an origin for Turlough. Some answers were needed but, as Grimwade remembered, these were not instantly forthcoming:-

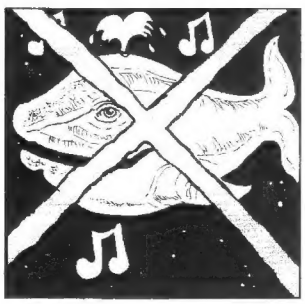
"I characterised the school and when I was told about the new companion, Turlough, it followed that he would have to be at the school. I did ask 'How come he got there?' but I was told that would be dealt with at a later date and wasn't my problem. Ironic, because in the end it was...

"I was very fond of the Ibbotson character. Schools like that are

full of Ibbotsons, whose fathers have big Volvos but that's about all. I was very pleased with him because he gave us another link with the real world. As for the basic time theme, I wanted originally to have the time jump very wide - several hundred years - the gap separating the Doctor and his companions dangerously and disastrously, and presenting all sorts of problems about how to communicate.

"Then, in discussions with Eric about bringing in the old companion, we decided this was getting very complicated and difficult to realise. The alternative was to make it very recent and have the companion character bridge the gap."

The move to two present day time zones negated the need for (expensive) futuristic or period Earth locations, but in the event the dates agreed between Saward and Grimwade, 1983 and June 7th 1977, would throw one of the biggest continuity spanners ever into the show's chronology once the identity of the old companion got settled.



SCRIPT-EDITING:

Interviewed at the Visions 93 convention in Chicago William Russell Enoch confirmed his agent had been approached in 1982 about reprising the actor's role as Ian Chesterton. Sadly both film and recording dates clashed with his commitments to the theatre that autumn and so the offer was declined. Second choice was Ian Marter to resume his role as Doctor Harry Sullivan, retired from service and presumably teaching biology. Had he been available, that too would have raised some continuity questions. However, his theatre dates also clashed with MAWDRYN's production.

Some accounts suggest Nicholas Courtney was Eric Saward's choice, others that it was John Nathan-Turner's. What is certain is that, aving met initially at Tom Baker's farewell party, the two had become frequent travellers together to the States for many of the big conventions blossoming there during the early Eighties.

Ian Levine argued the continuity issues surrounding the 1977 dateline with Saward and Nathan-Turner, but his objections were over-ruled. Visual motifs of the Queen's Silver Jubilee were cheap and easy to obtain, making the visualisation of a fixed recent past event simple to do. By way of compensation, Levine was asked to plan one of the ever-popular flashback sequences for the story, this time almost a full minute in running length.

The story breakdown for MAWDRYN UNDEAD was delivered to Saward's office in under a week. With mid-July as the Director joining date deadline Grimwade worked feverishly to complete a set of rehearsal scripts, appreciating all too well the problems late delivery caused. Loaned tapes of previous Brigadier stories by Ian Levine, Grimwade sought to refine and distinguish the two incarnations of the character featured in his story. The 1977 version, titled Brigadier 1 in the scripts, was modelled very closely on the personality last seen with Tom Baker's Doctor; a little older but still stiffly correct with a firm air of pomp and ceremony. Brigadier 2, mentally affected by his encounter with the Kastron mutants, Grimwade described as, "...older and greyer than when we saw him last. His bluff military manner has ossified into eccentricity". Of moustaches there was no mention...

Draft scripts for episodes one and two were formally accepted on July 7th 1982, the remaining pair on the deadline date itself, July 12th. Vetting the material Saward agreed a modification to the opening film scene, removing a plot device where Turlough incites his classmates to attack the swot-like Ibbotson, thereby demonstrating his innate cruel streak. A later film scene - also designed to show both Turlough's suave persuasiveness and his duplicitous nature - goading Ibbotson into throwing a rock through the Headmaster's study window before running away to leave the hapless boy to face the music alone, was deleted completely.

The college at Trent Park, part of Middlesex Polytechnic, was virtually mandatorily defined to the Director as the location for Brendon School. A student there before he worked for the BBC, Grimwade specified precisely the approach drive, the main building, the hillside and particularly the obelisk that would serve as locations for the filmed material.

Saward's rewrites had more to do with timing and logistics. He took out any lines of dialogue spoken by the schoolboy extras on location, plus an introductory sequence of a charred Mawdryn stumbling from the transmat capsule purely to circumvent paying the actor to go on location for one filmed shot. This sequence was rejigged as an interior scene. Another deletion was a lengthy telecine scene intended to demonstrate Turlough's intelligence and to link in with events from TIME-FLIGHT. Strolling down the hill from the obelisk after their first meeting, the Doctor comments he regrets not seeing his friend during the affair of the "missing Concorde". The Brigadier tries to hush the Doctor from further revelations with the phrase, "Pas devant less enfants Doctor" but Turlough hears this and immediately starts conversing in French, much to the Brigadier's chagrin.

An earlier scene, the Doctor's initial reunion with the Brigadier, had the bulk of its dialogue - specifically where the Time Lord is trying to get his friend to remember the TARDIS - shifted into a later interior scene outside the headmaster's study, away from the prying ears of Turlough and Ibbotson.

DIRECTOR AND TEAM:

Fiona Cumming and Ron Jones having done one story apiece, and with Peter Grimwade not able to direct his own story, it was the turn of the fourth of John Nathan-Turner's circle of preferred Directors to take the helmsman's seat. Peter Moffatt had cut his teeth on **Doctor Who** the previous year with an acclaimed realisation of Eric Saward's THE VISITATION. A former actor turned Director. he was equally at home directing on location or in the studio. His personal preference was period drama, this being encompassed by a CV which included episodes of **Hadleigh**, **The Power Game**, **Thriller** and **All Creatures Great and Small.**

His Set Designer this time around was Stephen Scott, making a first and only contribution to **Doctor Who**. Far more seasoned were the two names in charge of Costumes and Make-Up.

Amy Roberts had been attached to **Doctor Who** on a rotational basis throughout the whole of season 18, alternating on stories with June Hudson. Her first serial had been IMAGE OF THE FENDAHL back in 1977, but within a relatively short span of time she had tackled no less than four more productions, the most recent having been the low-budgeted TIME-FLIGHT from which she came away with few fond memories. By 1982 the Costume Department had moved away from a policy of letting Designers become regularly attached to programmes (as Hudson and Roberts had been in 1980/81), but perhaps by way of making amends for the poor light her work had been shown in TIME-FLIGHT, she was assigned to MAWDRYN UNDEAD, although it would be her final outing with the series.

Sheelagh Wells, supervising Make-up, was a stranger to **Doctor Who** but not to science-fiction. After studying stage make-up at drama school in her native South Wales she joined the BBC in time to start work on shows as diverse in their requirements as **The Goodies** and **Monty Python's Flying Circus**. One high-profile production she worked on was the 1977 adaptation of **Count Dracula**, starring Louis Jourdan, but it was **Blake's 7** which brought her solidly into the s/f arena. She designed make-up and prosthetics for a number of episodes as well as finding time to marry the title actor, Gareth Thomas, although they have since separated. MAWDRYN UNDEAD was her only **Doctor Who**. She left the BBC in 1989 to go freelance, her first project being a training video on fantasy and horror make-up. Currently she is married to American s/f journalist Joe Nazzaro.

Another newcomer was Visual Effects Designer Stuart Brisdon, newly promoted after serving as an assistant for some years. For him MAWDRYN UNDEAD would be the first of several contributions to the series. Dragged back into the **Doctor Who** arena was composer Paddy Kingsland, freelance for nearly a year after leaving the corpForation in October 1981. For contractual reasons he had been obliged to return and iuse equipment at the Radiophonic Workshop to record material for CASTROVALVA, but for MAWDRYN UNDEAD he was on his own, reliant on facilieties at his own studio to furnish a score for this new story.

Familiar stalwarts Dick Mills and Rod Waldron were on hand to tackle Radiophonic sound and video-tape editing rerspectively, but as a rarity Dave Chapman was allowed a rest from Electronic Effects, his place being taken by Robin Lobb.

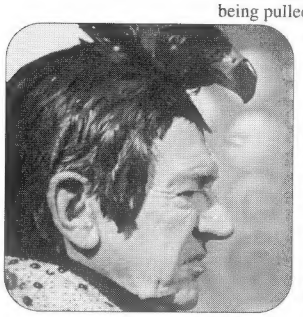
NICHOLAS COURTNEY Born in Egypt, Courtney grew up and wais educated in France, Kenya and finally back inn Egypt where he spent most of the war, his father being in the Diplomatic Corps. After national service, where he at least learned to hold a gun, he trained for the stage at the famous Webber Douglas Academy. His repertory experience includes Colchester, Birmingham, Northampton, Worthing and Liverpool. West End appearances have seen Courtney in *The Rehearsal*, *Doctor's Dilemma* and opposite Anna Neagle in *The Dame of Sark*. He has starred in *The Mousetrap* (twice) and toured with Derek Nimmo's company in the play *Busy Body*.

He has done some film roles, notably *Take a Girl Like You* (1970), *Endless Night* (1971) - both starring Hayley Mills - and *Soft Beds, Hard Battles* (1973) with Peter Sellers.

The mainstay of his career, however, has been television. Principle credits include **Softly Softly, The Main Chance, The Man in Room 17, Victoria Regina, 'Sword of Honour, The Rivals of Sherlock Holmes, All Creatures Great and Small and Shelley**. In the latter series he played a bank manager, a role he also played opposite Peter Davison in the BBC's **Sink or Swim.**

Cult TV fans remember him from that famous episode of **The Avengers**, MISSION HIGHLY IMPROBABLE, where he played an army officer shortly before commencing regular appearances as Lethbridge Stewart in Jon Pertwee's **Doctor Who.** His very first appearance in the series was as space agent Bret Vyon in the opening four episodes of THE DALEKS' MASTER PLAN although he had only just missed being cast as King Richard for THE CRUSADE in deference to Julian Glover. Eleven episodes opposite Patrick Troughton in THE WEB OF FEAR and THE INVASION cemented him firmly as Lethbridge-Stewart in viewer's eyes, leading to more than seventy episodes with Jon Pertwee in the Seventies, and eight more with Tom Baker.

Despite a mild falling out with Tom Baker on the set of TERROR OF THE ZYGONS, Courtney was sad when other commitments precluded him from appearing in his last scheduled **Doctor Who**, THE ANDROID INVASION in 1975. Consequently he was more than happy to reprise his most famous role at the invitation of John Nathan-Turner in 1982, shortly after he completed work on **And Churchill Said to Me**, a Frakie Howerd sitcom whose World War Two setting led to its being pulled due to sensitivities over the Falklands War.



To millions of wartime listeners the name of Valentine Dyall will always inextricably be linked with *The Man in Black,* the host of the series **Appointment with Fear**. A late night weekly radio show on the Home Service (later Radio 4) it was an anthology series of chilling tales of horror, mystery, murder and suspense. Dyall's sepulchral voice, once described as sounding "like a grave being opened", was perfect for narrating these blood-curdling yarns, so it was hardly surprising that the actor should find his vocal talents recruited for the silver screen as well.

Born in 1908, his first film was *Much too Shy* in 1942. Two immensely lauded productions followed shortly after, *The Life and Death of Colonel Blimp* (1943) and Lawrence Olivier's *Henry V* (1944). After the war hardly a year went by without Dyall's name gracing a film's credits, although mostly in supporting roles. Notable titles included *Brief Encounter'* (1945), *Room to Let* (1950), *Ivanhoe* (1952), *Night Train for Inverness* (1960), *The Wrong Box* (1966), *Casino Royale* (1967), *The Slipper and the Rose* (1976) and *Britannia Hospital* (1982), not to mention a role as a malevolent God opposite Peter Cook's Devil in *Bedazzled.*

The man in black tag never left him. A film version of *Appointment with Fear* was made in 1946 and in 1950 a movie company whose elements would distil to form Hammer Films produced *The Man in Black,* starring Dyall. Other horror orientated films he made included *Strange Stories* (1953), *The Devil's Jest* (1954), *The Haunting* (1963) and *The Horror of it All* (1964).

His only starring role on television was in a 1956 comedy series, **A Show called Fred**, although in the Seventies he appeared in the semi-regular role of Doctor Kelderman in **Secret Army.** Alongside Colin Baker he played in the **Blake's Seven** episode CITY AT THE EDGE OF THE WORLD and to viewers and listeners alike he was the voice of the computer Deep Thought in **The Hitch Hiker's Guide to the Galaxy**. And, of course befitting the man in black, he was cast by Graham Williams to play The Black Guardian in the last few minutes of THE ARMAGEDDON FACTOR.

His contract to reprise the Black Guardian role was for a full twelve episodes, spanning September to December 1982.

DAVID COLLINGS Cast mainly in light and supporting roles, Collings was born in 1940. He entered the acting profession only in his twenties, his first film being a little known production, *Song of Summer* in 1968. Since then he has been involved in more celebrated productions, including *The Possessed* (1971), **Elizabeth R** (1972), the film spin-off *For the Love of Ada* (1972), **Fall of Eagles** (1974), *Mahler* (1975) for Ken Russell, *Julius Caesar* (1979) and the remake of *The 39 Steps* (1980).

Prior to MAWDRYN UNDEAD Collings had established his name with **Doctor Who** fans firstly in the role of the obsessed Vogan leader Vorus in REVENGE OF THE CYBERMEN, secondly as the undercover detective Poul in THE ROBOTS OF DEATH - both serials directed by Michael Briant. Another notable appearance was in the very last episode of **Blake's Seven** where he took the part of Deva, Blake's one remaining confidant.

To date his most memorable cult TV role has been as the technician time agent Silver in stories three and six of **Sapphire and Steel**. A source of fascination to Sapphire and irritation to Steel, Silver was the only one to survive the trap laid for the time agents in the final episode.

SET DESIGN: Preparing for the week at Trent Park, Stephen Scott oversaw the construction of several special props and dressings required on location. Among the largest of these was a pair of plinth-mounted Greek urns which would have to be shipped all the way up the hill and erected in the shadow of the obelisk. While the urns could come from scenic stores, one of the plinths had to be tailor made with a concealed hatch opening to reveal an array of Visual Effects provided electronic equipment inside.

Continued on page 7

Space Boy

Turlough

A twenty year-old blond skinny youth who the Doctor first meets on a planet on which he has lived as long as he can remember. He is blunt, occasionally aggresive, but has an engaging personalit. Despite his bluntness he is chirpy and always ready with an amusing quip. We will eventually discover he is in the employ (or under the control) of the Black Guardian. Turlough wishes to join forces with the Doctor in order to gain access to the TARDIS.

In Turlough's first story during which the Doctor will save his life, we will be sure the youth is worthy of joining the Doctor. This will be achieved at the end of the four-parter, though Nyssa and Tegan will be suspicious of the boy's motives and surprised by the Doctor's blindness to Turlough's deviousness. In the second story Turlough will attempt to engineer the downfall of the Doctor. The Doctor and his companions will not realise Turlough's involvement, but the audience of course will. Needless to say the plan fails, and we will end this story with the Doctor's suspicions aroused as to Turlough's credibility. In Turlough's third story the Doctor will have his suspicions confirmed and once again foils the boy's schemes and dispenses with theBlack Guardian. Turlough may or may not continue with the Doctor, but whichever is decided Turlough will turn over a new leaf — perhaps.

CHARACTER OUTLINE, 15TH MAY 1981.

BY THE TIME Turlough heads off into the wide, blue yonder aboard the TARDIS at the end of MAWDRYN UNDEAD, still almost nothing is known of his background. As Peter Grimwade was told at the time, "That will be dealt with later..."

Turlough lives on Earth, but does not want to be there. He has no parents, but Brendon School's headmaster does allude to some strange solicitor with whom he deals in matters connected with the boy. Turlough is bright, almost gifted, and possessed of an understanding of technology and theoretical science far beyond that of even the most advanced public schoolboy.

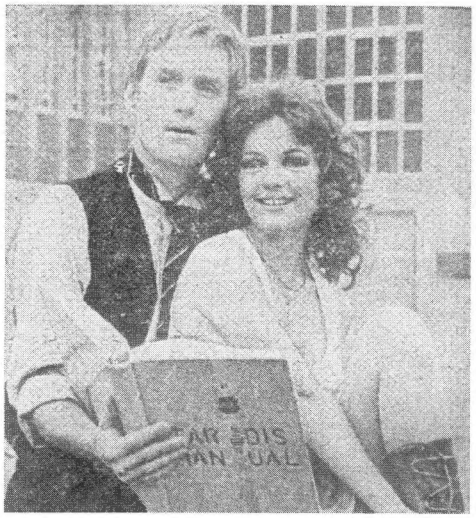
Physically he is no great specimen. Thin with apparently somewhat slow reflexes, he exhibits no interest in sport nor in any form of physical exercise. He is tall for his supposed age with the only outward signs of his non-20th century Earth origins being a stark contrast between blue eyes and a thatch of thin, copper-red hair.

His veneer of educated respectability conceals a darker personality underneath. Turlough is as comfortable with a lie as he is with the truth. He can derive sadistic pleasure out of the discomfiture of others and appears to have a distorted understanding of moral right and wrong. Above all else he is desperate, although for what, or to do what, is not made clear in this introductory story.

This was the profile viewers were given of Turlough throughout the four episodes of MAWDRYN UNDEAD: an intelligent character but inherently a coward, and not averse to striking ill thought out bargains in exchange for short term benefits.

The one significant bit of information not telegraphed to viewers is the reason why the Doctor is quite so happy to let Turlough tag along in the TARDIS after the story. This is only apparent to readers of the script who are told the Doctor is still suffering intense pangs of guilt over Adric's death. His relief at finding the boy alive in the console room, and not stranded aboard Mawdryn's ship as it begins its destructive plunge into the Earth's atmosphere, is the motivating factor behind his willingness to let the boy stay - despite Tegan's reservations.

In his memoirs, published in ***Doctor Who Magazine***, John Nathan-Turner asserts Mark Strickson was told he had won the part of Turlough the same day he received an offer from fellow BBCProducer Julia Smith to join the regular cast of **Angels**. It took twenty-four hours of soul searching before he decided to reject **Angels** in preference to **Doctor Who**.



It's Hello Mark, Goodbye Sarah for Doctor Who

Mark Strickson will become Doctor Who's 24th companion when the long-running serial returns next January.

He plays Turlough, an alien in league with Doctor Who's deadly enemy, the Black Guardian, who tries to bring about the Doctor's downfall while masquerading as an English public schoolboy.

Mark was born in Stratford-on-Avon and trained at RADA. The son of a musician, he reads music fluently and plays french-horn, piano, recorder and guitar. These talents served him well during his time with the Mikron Theatre Company, working on Britain's canals as an actor, writer, musician and composer.

Mark's arrival coincides with the departure of Sarah Sutton, who will be leaving the programme during the new season after playing the part of Nyssa for the past two years.

But the Doctor will still have a female companion as Janet Fielding will be continuing as Tegan.

PRESS RELEASE, SEPTEMBER 1982

The single largest prop was the transmat capsule which had to be made and transported in sections and only assembled on location. The platform was a wooden turntable dais with a central supporting mast emerging from the middle and three plywood support buttresses anchored inside. One of these buttresses was hinged to the mast to operate the door. The external superstructure was made up of sheets of moulded panelling with strips of formica to conceal the seams.

Other props needed on location were carnival poles and bunting for the 1977 jubilee motifs, a mock signpost for the driveway pointing to Brendon School, window boxes and a variety of flower troughs to help transform an old shed by the Student's Union into the Brigadier's quarters, and of course the police box, which would likewise need hauling up the long approach to the obelisk.

The Brigadier's vintage car was the Design Department's responsibility as well. They arranged the hire from Midland Film Services of a Humber Imperial which would be required for two day's filming, along with a small van and a police car for the second day.

For the studio sessions Scott split his resources between predominantly Earth based sets for the first studio and the interior of the Kastron space ship for the second. On plan the serial was booked to be recorded in TC8 but as autumn loomed the TUC began escalating a series of nationwide industrial disputes in the hope of bringing about another Winter of Discontent to reflect badly on the Government. The broadcasting unions supported this stance and played their part, halting or severely disrupting TV production during the nominated Days of Action.

The impact on production did not at first directly affect **Doctor Who**, but the effects on other shows dictated some dynamic reshuffling of studio resources. MAWDRYN UNDEAD Block One was moved to TC6, a similar sized facility to TC8 so only minor revisions to Scott's floor plans were necessary.

One of the TUC's advance publicised Days of Action was due to co-incide with a day's recording on Block Two of MAWDRYN UNDEAD, but in the event that strike was called off and no days were lost.

The sets booked for Block One were the TARDIS interior, the sanitorium and the T-shaped corridor outside the Headmaster's study, the interior of the transmat capsule and the Brigadier's one room bed-sitter. This latter set was the only one to feature a visible ceiling. A framed photograph of the Brigadier - a BBC still from THE MIND OF EVIL - completed the dressing.

The Kastron sets dominated Block Two although a corner was found for the TARDIS console room after the need for a remount of some Block One footage was identified.

The spaceship sets were pure Art Nouveau in influence, designed after some of the lavish hotel foyers and ocean liner lounges of the late 1920s. The predominant colours were blood red, black and gold with additional illumination provided on-set from triangular wall-lamps, translucent plinths and uplighters. Off-camera spotlights gave light and shadow to recesses and coves, while carefully positioned ionic columns and arrangements of dried flowers completed the picture. The wall busts were gold-sprayed vacuum formed mouldings with the eyes of one studded with reflective FAP material. This would enhance the effect of the overlay shot as the Guardian appears.

The linked corridors and rooms of the ship were divided into areas A to G as a line-up aid for cameras, cast and crew. Area A, for example, was the hallway where the TARDIS first materialises.

The two remaining sets, the repose inner sanctum and Mawdryn's laboratory were dressed with assistance from Visual Effects. Stephen Scott deliberately designed the latter's main control panel to resemble the TARDIS console. The Kastrons had, after all, stolen Time Lord technology.

COSTUME:

While Peter Davison and Janet Fielding retained their season 20 costumes, Sarah Sutton was allowed a new outfit following her run-in with Sandra Dickinson, and comments about her 'deck chair' attire, during the recording of SNAKEDANCE. The main elements were a sky blue mini-skirt and zip-up jacket cut from a mock suede fabric. Lined with a yellow material the jacket was designed so that the right-hand breast flap could be worn open, tacked down just below the right shoulder. Underneath Sarah Sutton wore a white camisole of which more would be revealed in the next story... A matching pair of knee boots finished off the ensemble.

For the scene where the Doctor tries to escape from the warp ellipse in the TARDIS, only to find his companions have been infected by Mawdryn's condition, child sized versions of Nyssa and Tegan's outfits were made for the two juvenile artists hired to play the regressed companions, Lucy (Benjamin) Baker (Nyssa) and Sian Pettenden (Tegan).

Amy Roberts, Mark Strickson and his actress fiance Julie Brennan went shopping in London's West End to select the clothes Turlough would wear throughout virtually his full tenure with the programme. His blazer and trousers were black wool, the shirt blue/grey cotton with red pinstripes and a wing collar. The tie was midnight blue with diagonal white and red stripes and the shows brown. In deference to early Eighties fashion he was permitted a pair of white ankle socks, the trouser bottoms being hemmed just short enough to make them visible. Reinforcing the public school mnemonic Turlough, Ibbotson and a number of the extras playing schoolboys were fitted with straw boaters.

Although dressed smartly, the two Brigadiers were given colour schemes indicative of their different circumstances. The 1977, recently retired version was spit and polish groomed in a royal blue blazer with badge, starched white shirt, iron grey trousers and a regimental tie. The 1983 incarnation, although wearing the same tie, was given a softer, more autumnal image; a brown sports jacket, olive green trousers, wool waistcoat, even a flat cap.

In contrast to the white outfit he wore for THE ARMAGEDDON FACTOR (which was electronically turned negative black), Valentine Dyall was given a two piece black gown for his run of three stories. Specially created for the show the 'inner' gown was a weave of two types of black thread, a shiny rayon and a matte cotton. Completely black, even the buttons it had a sash cord around the waist. The outer jacket was black too but cut from a coarser wool material. The substance of the jacket was given by the thick, brocade lining which emerged to form the ornate collar which was studded with imitation onyx stones. The skull cap was exterior layered with plumes of black feathers and surmounted by the stuffed head of a carrion crow; the metaphor of the Black Guardian.

For the eight Kastron mutant costumes, Amy Roberts found inspiration in the same source that had inspired the Daleks; the Georgian State Dancers. The basis of their gowns was quarter-inch thick lemon yellow felt which was so rigid the skirt sections kept their bell shapes even when the actors were moving. The actors were actively encouraged to walk with tiny footsteps so their feet would not be visible and they could achieve a kind of gliding motion - just like Daleks...

The gowns were painted with swirls of pink stripe with additional strips of brown, green, grey, purple and red ruche stitched on. To give the artists some freedom of movement in these heavy robes, the sleeves were not directly attached to the shoulders. Rather they were linked by a mesh of boot-lace fabric.

As per directions in Peter Grimwade's script, Mawdryn's earlier attire was Tom Baker's burgundy coat, last seen in the opening episode of CASTROVALVA.

MAKE-UP:

Tackling her first and only **Doctor Who**, Sheelagh Wells found she had taken on a major assignment. No less than four key areas would be her responsibility.

The first was Turlough. Strickson's hair was almost identical to Peter Davison's; blond, flaxen and worn over the ears. Keen to avoid them looking too similar on screen and to stress Turlough's alien origins, John Nathan-Turner's first suggestion was a skin-head cut for Strickson. His agent offered to agree only if the BBC would pay the actor six months' loss of earnings salary once he left the series while his hair grew back. So by way of an alternative Sheelagh Wells devised a washable dye that would turn Strickson's hair a vivid copper red. Combined with a fringed hair cut that would leave his ears visible, a visual distinction between him and Davison was achieved.

Nicholas Courtney, on the other hand, needed hair adding for one of his twin roles. Although still well thatched, the actor's hair was showing some visible signs of thinning at the back and greying. To bring his 1977 features closer to viewers' memories of the Brigadier, Wells created a black hairpiece which, when fitted to the pate, would supplement Courtney's own hair. Another washable dye was used to blacken the hair which was worn back-combed as the 1977 Brigadier and brushed forward for the 1983 edition. Only the 1977 version was given the traditional Brigadier moustache.

The next problem was ageing the companions. Interviewed for *The Times* newspaper just prior to the big Longleat Convention in 1983, Sheelagh Wells outlined the solution she came up with;-

"The script talked about their skin decaying 'like rotting fruit', so that gave me some idea of what I was aiming at. The task was not particularly difficult but quite creative.

"There were certain problems. One of the actresses was getting married the day after we recorded the episode, so I had to be sure her skim was unblemished when the make-up came off - this meant a lighter, softer touch than I might otherwise have used.

"I experimented and came up with a concoction of fine cottonwool and eyelash glue, applied over a thick base of barrier cream. As the glue hardens you can tease up the cottonwool into nasty bumps and wrinkles.

"Make-up colours, plus a nice oozy mix of body gel and powder shades which I made myself, dark hollow eye-shading and a tatty wig, greyed and made matt with Fuller's Earth, completed the effect.

"The best thing is that the glue acts like latex and the whole thing peels off gently afterwards, leaving the skin undamaged."

The lengthy make-up session to age Sarah Sutton and Janet Fielding, which the former found uncomfortable going through due to claustrophobia, took place on the first day of recording, Wednesday September 8th. The event was covered in-depth by a BBC photographer in a bid, by John Nathan-Turner, to drum up some additional publicity for the show. Janet Fielding was due to marry her fiance, *Daily Mirror* journalist Nicholas Davies on September 25th. Having the actress pose with a white veil while in her aged make-up enabled the Production Office to contrive a story for the Press that only 24 hours before her wedding, Janet Fielding was looking 3,345 years old. The ploy worked, even though the make-over and wedding were a fortnight apart. Several papers, including the BBC's *Aerial*, gave column inches to the story during the screening of *Mawdryn Undead* in February 1983.

The final big challenge was make-up for the Kastron mutants. The script gave no suggestions as to their appearance other than an implication that Mawdryn, while in his charred and burnt state, could be mistaken for the Doctor. This ended up one of the reasons why David Collings was cast for the part of Mawdryn due to a passing facial and vocal similarity to Davison.

In his humanised form, Mawdryn's third degree burns were achieved using black and red body paints, more cottonwool and latex coupled with a shiny greasing agent. As their natural Kastron selves Mawdryn and his fellow mutants were made to look venerable and old by a variation of the ageing technique used on the two girl

companions.

During planning stages it was decided that the Kastrons would all have their brains partially visible; looking as though the top part of the brain had erupted through a skull now too small to contain it following their exposure to a stolen Time Lord 'Metamorphosic Symbiosis Regenerator'. Realising this was beyond the resources of the Make-up Department alone, Sheelagh Wells turned to Stuart Brisdon for help...

VISUAL EFFECTS:

The key point of the head-piece unit devised by Brisdon was a battery-powered mechanism to make the visible latex portion of brain pulse. Although an expensive item to construct, only one was needed as none of the other mutants, apart from Mawdryn, would be shot in close-up. The other seven 'brain units' would not have to pulse.

The first model made was housed within a soft, textured vinyl casing. Handed to Make-up for texturing and colouring, it was needed for the first recording block for those scenes inside the TARDIS where Mawdryn has regenerated back into his Kastron body.

On the actual day of recording, however, the seam where the head-piece ended and Collings' skin began was judged far too visible by Sheelagh Wells as she watched Collings' performance under the studio lights. A request for a remount of those scenes of Mawdryn in the TARDIS was sympathetically considered by Moffatt and Nathan-Turner, and the existing plastic prosthetic was returned to Visual Effects for a re-think.

A second housing was made, this time in a softer, more scultped latex. Far more successful this version would take the creams and paints as well as the pre-made hair pieces which had to be glued on and blended with the wig elements attached to David Collings himself. Due to the expense involved only one of these appliances was made - the one worn by Mawdryn. The others would have to wear the plastic head-pieces already constructed. The time between first and second studios did give Stuart Brisdon's team time to construct a set of eight resin head bands, with metal foil edging, which all the mutants could wear, thereby masking the seams completely.

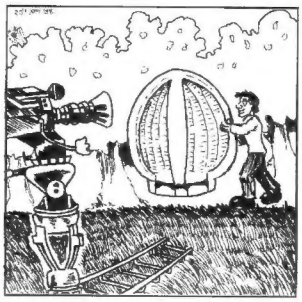
The remainder of Visual Effects role was primarily concerned with the building of special props, such as the telescopic energy detector used by the Doctor to locate the power source of the transmat receptors. One special item needed was Turlough's communications link with the Black Guardian. Described in the script as a crystal cube, Brisdon went one better and designed it more like a rhomboid crown. There was a practical reason for this. The shape of the crown could accommodate a light bulb plus the trailing thin wires. A concealed battery powered the light on cue, the effect amplified by turning up one of the studio spotlights at the same time.

The only model-work required for the story was Mawdryn's spaceship, which only needed to be seen head-on from the TARDIS scanner. Correspondingly Stuart Brisdon only worried about building the front of the vessel which, taking on board the 1920's liner theme, he fashioned after the prow of an ocean liner. The pyrotechnic flash charges, planned for the show's finale, he packed immediately behind the front of the model.

More traditional Visual Effects tools were used as well. To avoid the need for a genuine car crash, Brisdon took with him on location a smoke gun. By jacking the Humber car up onto an odd angle, raising one of the bonnet wings, and pumping FX fog through the engine block, the visual impression of a vehicle smash was given.

Deleted from the running order prior to filming was the scene of Turlough and Ibbotson smashing a pane of glass in the headmaster's study. This negated Brisdon having to furnish any sheets of toffee glass for this sequence.

LOCATION FILMING:



The TUC's campaign of industrial disruption during 1982 only had a mild effect on MAWDRYN UNDEAD. It pushed back production on other shows being worked on by Amy Roberts and Sheelagh Wells. Consequently neither were suddenly available for the week's shooting at Trent Park. Instead fellow Make-up Designer Carolyn Perry stood in for Sheelagh Wells, and Assistant Designer Richard Croft deputised for Amy Roberts.

Following the completion of SNAKEDANCE on April 28th a three month production gap had ensued before the cameras were ready to roll again for MAWDRYN UNDEAD. In the intervening period Fiona Cumming had supervised all the post-production stages on SNAKEDANCE, Peter Davison had gone off to record his third and final six episode batch of **Sink or Swim** comedies, other regular cast and Production Office members had taken holidays and the casting of Mark Strickson as Turlough had taken place. **Doctor Who** even had a new Production Unit Manager. Angie Smith, PUM for the series since taking over from John Nathan-Turner with THE LEISURE HIVE, had been assigned elsewhere, her place taken by June Collins who would see out the remainder of the Davison era.

Due to the amount of set-up and dressing needed, the whole of day one at Trent Park, Monday August 23rd, was spent by Stephen Scott and his scenic crew preparing the site for the start of shooting the following day. Due to the park's layout - the obelisk really was more than half a mile from the college up a steep hill - a lot of time was spent ferrying, by tractor, all the TARDIS, transmat capsule and plinth components from the car park to the hilltop. Another group was busy cleaning up, painting and transforming the hut that would become the Brigadier's quarters.

Tuesday saw the full complement of cast, crew and facilities on site. Base camp for all vehicles was the student area of the Long Garden Car Park. Make-up and Costume were allocated a room in the Mathematics wing of the college. Twelve supporting juveniles in 1983 attire and two artists playing school masters were needed as well as the regular cast, the Brigadier and Stephen Garlick as Ibbotson. Technically Peter Davison had no scenes to shoot that day but he was required nonetheless for a lunch hour photo-call arranged by BBC Picture Publicity in association with the company marketing **Doctor Who** postcards through the two exhibitions.

Despite the continual threat of rain photographs for three new postcards were taken this day; Turlough, minus blazer, Tegan, to replace the out-of-date one of her in Air Australia uniform with curly hair, and the Brigadier in his 1977 guise.

Filming began shortly after nine o'clock towards the rear of the college with an out-of-breath Ibbotson running to tell the 1983 Brigadier about Turlough's disappearance at the obelisk. The next session concentrated on Turlough's escape from the sanitorium in part two, evading two patrolling schoolmasters as he heads back to the obelisk. These scenes included an establishing shot, later deleted from the finished episode, of knotted sheets hanging down from the 'sanitorium' window.

Their blazers swapped for jubilee T-shirts and Seventies hair styles, the next scene was Tegan's arrival at Brendon School, 1977, asking the boys for directions. The wolf-whistle she receives was scripted. Last before the photocall was the part one scene of Turlough and Ibbotson strolling off to the obelisk. One problem Peter Moffatt recalled having to begin with was Mark Strickson's accent. On the first take Strickson used his normal voice until Moffatt stopped filming and reminded him he was supposed to be a public schoolboy and therefore should speak appropriately. Strickson adjusted his speech to give it a nasal, more home counties sound.

The photocall took place in the gardens at the back of the college. The last to be photographed was Nicholas Courtney who had changed into his 1977 persona for the afternoon run-down.

Continued on page 11

CHRONOVORES ZAPPING IN A CHRONIC HYSTERESIS

ANDREW OSMOND considers the use of time as a plot device in Doctor Who

MAWDRYN UNDEAD is an unusual **Doctor Who** story. That sounds odd, considering so much of it is recycled from familiar elements: returning characters and a plot device from the Pertwee era. But with hindsight the Blinovitch Limitation Effect is more than *zappus ex machina.* As the older Brigadier opens his eyes and breathes "I haven't felt so good in six years", there's the satisfaction not only of a well-rounded causal loop but also the completion of a **Doctor Who** time story.

Definitions first. A time story is one where time constitutes a prominent plot device rather than a way of delivering character from points A to B. MAWDRYN UNDEAD, as contemporary fans noted, is almost certainly a homage to the 1980 **Play for Today** THE FLIPSIDE OF DOMINICK HYDE, which follows the eponymous time traveller as he seeks his ancestor in 20th-century London while romancing fellow innocent Caroline Langrishe. The resolution is obvious. There are several instances of such circular neatness in **Doctor Who** — the goblet in WARRIOR'S GATE, Troughton's amnesia in THE TWO DOCTORS and Ace's infant mother in THE CURSE OF FENRIC — but MAWDRYN is the one where the time loop is integral to the plot.

Though time stories are rare, pseudo-time stories abound, usually with "Time" in the title, but these use temporal manipulation as a convenience rather than a *raison d'etre.* The *proposed* INVASION OF TIME never actually happens, while THE TIME WARRIOR, like WENG-CHIANG and EVIL OF THE DALEKS, uses temporal shenanigans as a ploy to draw the Doctor into the mystery. Admittedly, THE TIME WARRIOR pays lip service to the prospect of Linx's anachronistic weaponry altering history, to such an extent that Sarah might have been expected to exclaim "Hang on, the world didn't end in the Middle Ages" rather than saving her outburst for PYRAMIDS OF MARS, but the time threat is really a McGuffin; as in THE TIME MEDDLER and THE KING'S DEMONS it's there to ensure the Doctor sticks around when there aren't enough missing companions. Stories like TIMELASH and THE TIME MEDDLER, meanwhile, use time as a way of generating spurious plot devices like Herbert and TOMTIT.

Elsewhere, temporal anomalies are played for laughs (MEGLOS, the opening minutes of AMBASSADORS) or get-out endings (AXOS, PYRAMIDS), or as a convenient way to address the series' continuity backlog. Hence GENESIS OF THE DALEKS, **Who**'s first wholly fantastic 'historical', in which the Doctor was established as a time meddler in order to revamp established continuity for the benefit of younger viewers. The flip-side, of course, is ATTACK OF THE CYBERMEN, where the only point of time travel is to introduce the continuity-laden date of 1986.

A major problem with time stories lies in many writers' ignorance of the genre, as is obvious from Barry Letts' speculations on meta-meta-time in *A Celebration,* or THE HAND OF FEAR 3, where the Doctor tells Eldrad he can only take her home to Kastria, zillions of light-years away, in the present day (ignoring the fact that, relativistically speaking, this amounts to time travel).

A more important problem lies in the show's medium. An action-adventure series has little room for more lengthy exposition than the snappy technobabble of THE SPACE MUSEUM ("Time has dimensions of its own), whereas a books series like Simon Hawke's *Time Wars*, which echoes **Who** by exploiting genres from Dracula to Jules Verne — one of its regulars is a faster-than-light guy called "the Doctor" — has the space and coherence to set up anally consistent rationales for time travel, timestream splits and the other paradoxes which consumed *Doctor Who Magazine*'s Matrix Data Bank in the 1980s. Some readers may also remember FASA's role-playing game, where six pages of rules were devoted to such phenomena as 'Temporal nexus points' and 'Gallifrey's absolute time'. **Doctor Who** as a series has no such luxury, ensuring that stories such as DAY OF THE DALEKS (with its fluffed grandfather paradox) and BATTLEFIELD (filled with future and sideways timelines) are probably doomed from the start.

Much more successful, at least from a conceptual point of view, are THE SPACE MUSEUM and WARRIOR'S GATE, which build quirky fantasies around simple but oddball ideas. It's worth noting that time fantasies have a heritage as old as science fiction — read E.Nesbit's turn of the century tale *Story of the Amulet*, which has time-twisting ideas the equal of anything in *Bill and Ted.* In the case of THE SPACE MUSEUM, the success lasts only one episode before the story descends into corridor Olympics, but nonetheless the notion of arriving "ahead of oneself" has a genuine evocative power, even when padded to three hours by the Stephen King miniseries *The Langoliers.*

WARRIOR'S GATE, with its succession of static, empty tableau, echoes not only Cocteau but also the inspiration for Gilliam's *Twelve Monkeys*, *La Jetee*, which told a **Twilight Zone**-ish tale through a series of photographic stills. As in THE SPACE MUSEUM, the emphasis is on the subjective, surreal aspects of time's passage — the tricks played by memory and the so-called specious present — and the result is light years away from the trite technobabble of TOMTIT. After WARRIOR'S GATE the only story to attempt this level of thorough-going weirdness was ENLIGHTENMENT, a much less subtle story all round though Wrack's demonstration of 'time standing still' has the same frisson as GATE's spinning coin.

At this point it's worth taking a look at **Who** in other media. The 1960s' *TV Comic* strips are worth a mention, with fantasies like Neville Main's backward-plotted "Time in reverse" being very much in THE SPACE MUSEUM's mould; so too are the Target titles. As noted, TV **Who** seldom had the space for lengthy discourses on the nature and paradoxes of time, but the novelisations are another matter. Steve Gallagher's book of WARRIOR'S GATE, even in the trimmed version, incorporates much more about alternate possibilities and 'I Ching' prediction (a strand later picked up by **THE NEW ADVENTURES**), while Marc Platt's *Battlefield* makes amends for the TV version with its superb future-history prologue.

That said, it's more the kiddie-orientated novels, with their pseudo-educational forays into time-theory, that are most entertaining. Malcolm Hulke, a conscientious writer, has the Doctor deliver an Einstein-for-beginners lecture in *The Dinosaur Invasion*, as well as quoting *Exekiel* in favour of the theory that "maybe time goes backward and forward, or around in big circles." Nigel Robinson's *The Time Meddler* similarly devotes two pages to an earnest sub-Bradbury exposition of how exactly the Monk's plans will change history: "The exact second he sinks those Viking ships, every history book, the whole future of every year and time on Earth will change, just like that!"

By far the most important interpolation, however, is David Whitaker's wonderful 1965 prelude to *The Crusaders,* in which Ian poses the aeon-old question of why the TARDIS crew can merrily interfere on other planets but not change a smidgen of their own history. Whitaker's answer, through the Doctor, is a characteristic mix of sophistry and profundity, perhaps the closest we get to a temporal theory of 1960s **Who.** *"The fascination your planet has for me is that its past, present or future is all one — like a long winding mountain path. When we land at any given point, we are only climbers. We cannot stop the landslides, for we are roped completely to Time and must be led by it."* The Doctor's citation of Clive of India ("Time, the great regulator, refused to let the man die"), suggests Whitaker viewed time the same way as PJ Hammond, as a palpable, often inexorable force. This is borne out not only by fatalistic serials like THE AZTECS — the only historical where changing history is seriously considered — and THE MASSACRE, but also in early annual stories like *Perils in Mechanstria* and *HMS TARDIS.* In these, the Doctor sets out to cheat "the Fate that rules all things" (*Mechanistria*), respectively erasing an inhuman civilisation and saving Nelson on the *Victory.* He succeeds on Mechanistria but fails with Nelson, concluding mournfully "History is not to be denied".

This soggy mysticism makes **Who** a much closer soul-mate of **Sapphire and Steel** than either *Time Wars* or **Star Trek: the Next Generation,** which both bridge the narrative/exposition gap by ignoring it and flooding the series with technobabble. That's not to say more conventional SF can't play a part in **Who**: in particular, THE NEW ADVENTURES successfully turned Whitaker's mysticism on its head by portraying the Doctor as Time's Champion, rather than its slave. It's interesting to compare Whitaker's vision to the 'anthropic' view proposed in *Deceit*, which effectively says the Whoniverse exists because the Doctor created it. But whether musing on fate over a Martian Chess game, or creating his own in a London cafe, the Doctor cannot but confront the eternally fantastical nature of time. In that light, one can only hope that MAWDRYN UNDEAD won't always be a rare breed of **Who.**

The afternoon was mainly spent shooting exchanges between Tegan and the Brigadier, intermixed with sequences of the jubilee celebrations filmed by the Stables block where banners and bunting had been erected. The final session of the day was the very first scene of the story; in the car park as Turlough goads Ibbotson into coming with him for a drive in the Brigadier's car. His exaggerated motions as he struggles to steer the car were not a case of melodramatics. Due to the car's gearing, differential and the play between the steering and turning wheels Strickson found it not at all easy to drive this vehicle.

Wednesday continued Turlough's drive with Ibbotson, culminating in the crash. The driving scenes had to be filmed several times over in order to vary the perspective. For obvious reasons the camera could not be operated by the cameraman, so it had to be mounted on a bracket fixed to the car doors or bonnet and allowed to run locked off. As they could not be directed Strickson and Garlick had to launch straight into their dialogue once the vehicle was up to speed. Any line fluffs and they would have to pause before starting again from the beginning, hopefully completing the scene before arriving at the end of the long driveway out to the Cockfosters Road.

Stunt drivers replaced Garlick and Strickson for the crash itself due to the minor risk present of an accident occurring. Nick Gillard played Turlough and Paul Heasman was Ibbotson. Stunt driver Rocky Taylor was booked to play the driver of the baker's van, but on the day he was unavailable, his place taken at short notice by Mark McBride.

The remaining hours to lunch at 13:00 were taking up shooting the aftermath of the crash; positioning the vehicles and shooting both dialogue and establishing footage for episode one. The Brigadier's "In 30 years of soldiering..." speech had to be recorded and reworded several times as Nicholas Courtney was unhappy with the flow of his lines. A number of variations were tried until he found a combination he was happy with.

Peter Davison and Janet Fielding arrived on site after lunch to do their scenes. Leaving the scenic crew to clear up the crash area, production moved to the Brigadier's hut - which was finally ready - to shoot various 1983 episode two inserts, including the Doctor's attempts to prompt the Brigadier's memory. Next, moving round the corner to an area called Wysteria Walk in the college gardens, the team filmed the preceding exchange between the Doctor and the amnesiac Lethbridge-Stewart.

While this was going on, a few members of the scenic crew were hastily putting coloured bunting up around the hut and tidying up the flowers ready for the final shots of the day. This necessitated a pause while Nicholas Courtney was accoutred into his 1977 persona. Wednesday concluded with all the remaining episode two sequences at the hut featuring Tegan and the Brigadier. While this was going on the full complement of Scott's scenery team had migrated up to the obelisk to commence assembly of all the pre-ferried props that would be needed next day.

Thursday was 1983 obelisk day. With filming at the college itself now complete, no extras or supporting artists were needed for these last two days. Indeed, apart from the regulars and the Brigadier, the only additional cast bookings were Stephen Garlick as Ibbotson on Thursday and Roger Hammond (aka Francis Bacon in THE CHASE, 1965) playing Dr. Runciman on Friday afternoon. A *Radio Times* photographer visited the location Thursday morning to do a brief photocall with Davison, Strickson and Courtney.

The agenda for the day was all the Ibbotson/Turlough scenes first, starting 09:00, then, on or after 10:00, adding the 1983 Brigadier. Peter Davison joining on set after 10:30, and finally Nyssa and Tegan rounding off the company at 16:00. In addition to smoke charges and special props, Stuart Brisdon's crew brought with them the TARDIS took kit case first seen in EARTHSHOCK. For the later deleted (due to rain) long-shot sequence of the Doctor and Brigadier walking off down the hill, as the former discusses UNIT with his old friend, the actors were equipped with radio mikes so their dialogue could be recorded.

The girls were only needed to film the episode four finale scene with the Doctor and the Brigadier, but it was Sarah Sutton's first day in her new costume.

The final day of shooting was labelled Obelisk - the 1977 Story in the Film Diary. Before the July/August final script rewrites it had been planned to have David Collings on location for a dramatic emergence by the scarred Mawdryn from a smoke-filled transmat capsule. However, as this would only have been for one shot, Eric Saward was asked to re-jig and delete his location appearance.

A.M ran through all the episode one and two 1977 telecine inserts more or less in story order, beginning with the Doctor finding the 'fake' urn and ending with Turlough failing to smash the Doctor's skull with a rock when they get distracted by the circuits exploding. Dr. Runciman's appearance closed Friday's P.M filming with the cast mid-afternoon, but there were still a lot of insert shots to be done of the TARDIS and transmat capsule appearing and vanishing. Even using a locked off camera these scenes took a long time to complete because of the need to physically add and remove the props as directed.

STUDIO RECORDING:

A week's worth of rehearsals ensued the following week in preparation for the first, and shorter, of the two recording blocks beginning Wednesday September 8th. An unusually small cast was assembled for this serial. Roger Hammond was not required for either studio. The mutants, apart from Mawdryn, were only needed in Block Two, and aside from a double for Nicholas Courtney in the second block, the only extras booked for the entire five day period were Wayne Norman and Paul Ryan, to reprise their schoolboy roles in the corridor scenes recorded on Day One.

The need only to record an evening session on the Wednesday gave Sheelagh Wells the luxury of a whole afternoon to prepare Janet Fielding and Sarah Sutton for their brief appearances as stooped crones. These insert shots were virtually the very first to be recorded as taping began at 19:30. Releasing the two companions back to Make-up to have their youth restored, Peter Moffatt concentrated next on recording the two juveniles playing the child forms of Nyssa and Tegan. Strangely, although both youngsters had lines in the production, their names were omitted from the *Radio Times* credits for this story.

Breaks between recording afforded the sound engineers an opportunity to pre-record Valentine Dyall's out-of-vision (OOV) dialogue onto tape so it could be played back during the recording of later scenes.

As per normal for a **Doctor Who** the TARDIS interior was the first line-up point for the cameras, although Peter Moffatt did use the first hour of camera rehearsals that afternoon to do all telecine transfers of the film stock. Where possible, the TARDIS scenes were all recorded in story order, the only exceptions being the insert shots above and any scenes requiring the 1977 Brigadier.

Peter Moffatt's approach to recording MAWDRYN UNDEAD was very unusual, but it probably gave him a very time efficient means of over-coming the potential for delays so many recording breaks, or even strikes, could threaten. Pauses for make-up and costume changes were inevitable considering the number of different switches David Collings and Nicholas Courtney would endure.

Moffatt planned his scene running order ingeniously so that two different sets were always 'live' at the same time. For example, the first shots of the evening, after the Nyssa/Tegan inserts, were the episode one TARDIS scenes of the Doctor and Tegan discussing the obligatory "Last week as you may recall..." events of the Mara story. Cameras 1,2 and 3 covered these eight pages of script, but towards the end camera 1 moved over to join camera 4 in the sanitorium set where Turlough, Matron and the Headmaster were waiting to begin their opening scene. After the Doctor's phrase, "It's more serious than that...", these three were cued to commence action. Camera 3 then moved over to the model area to join camera 5 for a CSO lined-up shot of the spaceship exterior plus a star box background.

After the Black Guardian's pre-recorded lines, "Waking or sleeping I shall be with you", the action switched back to the TARDIS set for the collision/rematerialisation scene covered, this time, only by cameras 1 and 2. In a sense what Moffatt was doing was a variation on the now little-used techniques of live television.

This became the pattern for the entire two days; recording in story order where he could but always bouncing between two sets where pauses were inevitable. The other division Moffatt made was concentrating on all the 1983 Brigadier scenes first, followed by those with his 1977 aspect. The only elements the Director was unable to put together at this stage were any CSO views of the college as seen from the TARDIS monitor. Quite simply, the telecine stock was not ready at this point and so would have to wait until post-production.

The sick room scenes required some dynamic lining up of the artists so that various effects could be achieved seamlessly. Strickson did two insert shots of him lying in bed - first peacefully, then thrashing in his sleep - before recording the scene leading to his out-of-body encounter with the Guardian. By back-winding the insert shots Moffatt was able to choreograph a smooth fade out of Turlough's jump back into bed with a playback of the sequence of him lying peacefully asleep. Next day the 'morph' of the headmaster by the window to the Guardian was done by snapping a freeze-frame of Angus MacKay onto the Quantel, and letting the tape run on while Valentine Dyall was manoeuvred into exactly the same spot to deliver the remainder of the scene.

Tuesday saw all the scenes in the corridors near the headmaster's study completed. Wednesday afternoon continued the TARDIS-based action, the scenes set in the transmat capsule and completed the remaining sick room sequences. As these latter two wound down cameras began taking up positions on the hut interior set - firstly to record scenes in the messy 1983 decor then those in its tidier 1977 state.

The flashback sequence was not applied to the master recordings at this stage as there was still some colouring work to do on it. Nevertheless a playback version was available to the gallery so they could co-ordinate the all-important line-up of the Brigadier's face with his close-up from THE THREE DOCTORS. This ended up consuming a lot of time while they reshot the lead-in scene over and over, each time asking Courtney to tilt him head differently or modify his expression, or sometimes both...

The 1977 TARDIS and hut scenes were reserved for the evening session. It was here that deficiencies with the special effects headpiece worn by Collings in his Kastron form while in the TARDIS were noted. The decision to remount all these scenes could not be made that day due to the many considerations involved, so recording continued in case the answer was no.

Thursday and Friday were rest days for the artists before rehearsals got under way again on Saturday September 11th at the Acton 'Hilton'. On Tuesday 14th a national Press photocall was arranged for the official unveiling of Turlough. Posed in their full costumes, but minus jackets, the angle taken was to introduce Mark Strickson while at the same time announcing the departure of Sarah Sutton from the show. Most papers carried the story next day.

By the time Wednesday September 22nd rolled around approval to remount more than twenty pages of TARDIS interior scenes had been given and Stephen Scott was able to map his floor plans to accommodate the set's presence. These scenes were the very first to go in the can as recording commenced at 14:30, with all eyes on the make-up seam between Collings' forehead and the new latex fitting. These scenes were crucial as they were the only ones where Mawdryn would be seen under bright lights minus the head-band he and his mutant colleagues would wear later in the show.

The TARDIS scenes had Courtney appearing in 1977 apparel, immediately after which he had to switch back into 1983 mode for his first scenes set aboard Mawdryn's spaceship, leaving the TARDIS and wandering around the corridors. Following these many short sequences Courtney was once more back in the Make-up and Costume areas for yet another transformation in readiness for all the part four shots of him as Brigadier 1. These scenes were more or less in story order and led up to the anticipated moment when Brigadier finally encountered Brigadier. Walk-on artist Richard Sheekey donned Courtney's 1983 attire for these few seconds, a gallery controlled white-out of the picture providing the all-important 'zap'. This white-out effect was repeated on Day Two as a means to herald the Guardian's sudden appearance next to Turlough in the capsule.

As before, Peter Moffatt had cleverly planned his running order to keep two sets on the go at the same time. To an extent this was easier in the second studio as most of the sets adjoined one another, making it a simple matter for the artists, as well as the cameras, to nip between the various areas.

The afternoon session of Day One was recorded onto 1" master tape instead of onto the standard 2" reels. This would enable a manual rough edit to be done of the remounted TARDIS scenes prior to the tape-to-tape post production day, where the material would be upgraded onto a 2" master tape.

An extra credit featured on the script cover pages for this second studio; that of Graphics Designer Ian Hewitt. On 'loan' from the Graphics Department, Hewitt furnished all the technical displays fed to the monitor screen in the transmat booth area.

To conceal the wire feeding power to the light bulb in his cube,

Continued on page 16

Thinker, Zombie, Soldier, Spy

"Take it from me, Ibbotson," said the old man, "Solid objects cannot simply dematerialise!"
The Doctor turned to see a face he had once known. He strode up to the schoolmaster with one hand outstretched in greeting.
"I thought it was you!" the Doctor grinned. The newcomer simply stared at a fair-haired young man with an odd taste in clothes, certain he had never once in his entire career made the man's acquaintance.
"I;m awfully sorry, but do I know you, young man?" asked old Chesterton, with a tinge of embarrassment.
"I'm the Doctor!" the stranger replied enthusiastically, forgetting that, as a rule, when friends lose touch for twenty years they tend not to grow younger with age.

OK, SO THAT'S NOT how it actually happened. The schoolmaster wasn't Ian Chesterton, companion to the first Doctor, but the Brigadier, one-time senior officer in Her Majesty's forces, revealing a hitherto undisclosed understanding of advanced level mathematics. This is the element of the story which has caused more problems for continuity junkies than any other detail in the show's entire history — how the Brigadier could have retired from UNIT to teach mathematics during the time he all thought he was relying upon a white-haired scientific adviser to explain why Earth fell victim to an alien invasion every four to six weeks (for yes! I too believe in the forbidden faith of 1980s UNIT dating). I don't propose to discuss that particular matter further, beyond suggesting that by incorporating this particular element into Doctor **Who**'s 20th anniversary celebrations, Peter Grimwade encouraged us to question as much as celebrate the past.

Considering MAWDRYN UNDEAD has so many links to the past, it is surprisingly easy to review it as a stand-alone adventure. The Brigadier is, as ever, played by Nicholas Courtney, who despite the greying hair and clean-shaven lip of the 1983 version could have stepped straight from the early seventies. But the character is given sufficient back ground to establish his relationship to the Doctor for younger viewers for whom this could be their first sighting of the old soldier. Mawdryn and his fellow mutants may hold links to the Time Lords, but as they had been seen only three weeks before few could be at a loss to understand their significance. Most importantly of all, although MAWDRYN UNDEAD sees the 'return' of Valentine Dyall, more menacing than ever as the Black Guardian (oft-mentioned but seldom seen in season sixteen) this acts more as an introductory chapter to the 'Guardian trilogy' than a recap of past events. In all this reminiscing, what distinguishes MAWDRYN UNDEAD from its forebears is that coming in the middle of a season which asks us to remember the great action-packed adventures of the past, it stands out as a story in which there is very little action of any kind.

In issue 12 of the fanzine *Skaro* Mark Brady and James Brough argue that Davison's Doctor often fulfilled the dramatic functions normally reserved for female characters — his is a passive rather than active portrayal, his is the Doctor to whom things happen whilst he simply stands and observes. There is though a less gender-based duality in his make-up, a conflict between his desire for adventure and his faith in the sciences. Note how, desperate to regain both his TARDIS and his companions, he plays the role of a psychoanalyst, engaging the Brigadier in conversation for an hour or so to slowly piece together the mystery of his amnesia rather than chasing purposefully all round the joint like most of the other Doctors might have done.

In this story it is quite clear, to this viewer at least, how the Doctor had been encouraged to play the Doctor as an old man trapped in the body of a youth — experience leading the innocent to the truth. For this is a scientist who has learnt from experience that the quickest way to the solution is rarely achieved by running. Admittedly, he has his fair share of running around in

this story, particularly when on-board Mawdryn's ship, but the Doctor's activity is more often than not a metaphorical device to show his thought processes; if you like, the hill up to the obelisk and the corridors of the ship act as physical representations of the mental obstacles that hinder his understanding of all that's happening and how to handle it.

Either that, or the episodes needed a little padding out. One of the few genuine criticisms I have about MAWDRYN UNDEAD is Peter Moffatt's rather lack-lustre direction. Flat and overly bright lighting even manage to make Stephen Scott's exquisite sets look dull. Only once does he manage to shine, but I'll come to that later.

In dramatic terms though what we see is not how the Doctor "does something about it", but simply how he is prevented from doing anything at all, paralysed by the duality of his roles as adventurer and scientist, as if this innocence and experience act against each other in practice. In MAWDRYN UNDEAD, the Doctor's paralysis is examined by projecting it on to the other characters. The Black Guardian employs the services of Turlough precisely because he "cannot be seen to act"; if he is, his theoretical omnipotence is balanced by the equal-but-opposite omnipotence of the White Guardian. The mutants, led by Mawdryn (an emotive performance from David Collings who here shows what an excellent Doctor he himself would have made), have become trapped by their desire for immortality replaced by their depseration for death. Mawdryn's regeneration, mistaken for that of the Doctor, draws upon the mythology of the Time Lords, but whereas for the recently regenerated Doctor at least this change brings with it a new lease of life, Mawdryn sees it only as an extension of death. Tegan and Nyssa are prevented from escaping Mawdryn's ship as they age first to near-cadaverous states and then become children.

Of course, this story sees the introduction of a new companion, one who would most reflect this Doctor's reactive rather than pro-active nature. The similarities between Turlough and the Doctor are numerous: both have experienced exile from their own people, trapped on the planet Earth; both have lost all trace of their family; both have inquisitive minds that often lead them into trouble; and both have been taught by characters played by Angus MacKay.

Turlough is an easily manipulated character (and in that sense seems to foreshadow the introduction of another companion at the end of this season as much as reflecting the possession of Tegan in the previous story) and he seems to have much in common with just about everyone. He is the 'everyman' that Davison's Doctor was designed to be. He identifies with the feelings of powerlessness the Black Guardian exhibits in his inability to become involved, he knows how Tegan and Nyssa must feel about losing close relatives (and/or their homes), and how Mawdryn must resent being trapped in a space as small as his ship. Mark Strickson's skill is in using these instances of common ground to make the character even more unnerving as a result. He is somehow 'too close', too in tune with what everyone thinks, a little too contrived in his relations to others.

Mark Strickson is obviously too old to be a schoolboy and so makes Turlough's desire to escape the confines of cross-country and 'lights out' all the more convincing. Most of us have had nightmares about being lost in labyrinthine school corridors at one time or another — Turlough's eagerness to leave the school reflects in microcosm his need to escape the planet Earth, a world filled with children who he feels are beneath him. That great mass of viewers who were still school-children themselves would have understood exactly where he is coming from.

Turlough is presented here as an extremely complex character, especially for a **Doctor Who** companion, whose backgrounds are invariably lightweight so as not to distract from the central character. In the opening scenes what seems like a schoolboy prank is revealed to be the reaction of an alien mind against his incarceration in the confines of the school. Mark Strickson excells as the boy enslaved by his own cowardice and self-preservation, yet troubled by his own fragmented conscience. Like that other tragic hero, Hamlet, he is paralysed by his indecision, unable to bring himself to kill the Doctor and complete his contract with the Guardian, yet desperate to leave Earth by whatever means necessary. Surrounded by dramatic paralysis, the Doctor need only look to one man to save the day.

It is the Brigadier who provides the much needed contrast. He is a man of action, with a policy of "do as you would be done by, but do it first." Introduced early on after finding his car has been used for joyriding (Turlough's only moment of outright action in the entire story), the Brig continues to be the catalyst for action. Both Brigadiers insist on getting involved in the various plot-strands, and both possess information vital to the Doctor and his latest companions; in 1977 he rushes to hep what he believes to be a newly regenerated Doctor; in 1983 he provides the Doctor with a lifeline to his missing TARDIS — the homing device he took from Tegan six years earlier. it's the Brigadier who ultimately saves the Doctor's future lives, providing a literal catalyst by 'sort-circuiting' the time differential and bringing death to the mutants (if only he could have done something to the 1972 adventure of the same name). For this reason, the character of the school-master, whoever it might have been, would always have proved a marked contrast to all around him. No-one could have fitted the bill better than the Brigadier.

Moffatt's direction finally manages to stand out as something special in the scene where the Brigadier begins to remember his past thanks to some ghostly voices and a seductive flashback. In possibly the only such sequence that could be called particularly inspired, the Brigadier recalls the Doctors as and when he met them (second, third, first and fourth) with the odd clip of a monster thrown in. Backed by evocative music and a beautifully nostalgic sepia tint it gives an all-too brief resume of the high-points of the Brigadier's career. Whatever else might be said about the overuse of flashbacks in the early Nathan-Turner years, this has to be the most emotionally charged and effectively executed of the lot. When we first see the Brigadier, he is not the the man we know — confused, tetchy, old. Yet as the story moves on he becomes more like the Brigadier we all know and love. The character may not be seeing out his last years in the way we might have wished (fighting off the temptation to 'whip that boy within an inch of his life" rather than seeing off monsters with an eye-patch and five rounds rapid), but at least he is allowed some respect as one of the show's elder statesmen. For possibly the only time in his on-screen career, the Brigadier's inability to understand the situation leads to an explosion that is actually condoned in the Doctor's eyes. More importantly, in a year where every story has ties to the past, the Brigadier is here used to represent a bygone era where every episode brought a fight-scene for our hero and every adventure ended with a 'big bang'

Which leads us neatly into TERMINUS, don't ya think?

Jim Sangster

What the Fanzines Said...

"Of all the stories in the 20th season, Mawdryn was the one I was most looking forward to..."

Alot of Brigadier fans, Almost Every Zine

"Continuity is now becoming an obsession with JNT; I wish he could spend more time getting the important contionuity right instead of including links between stories."

Timothy Rodmell, APC Net 2

"The Black Guardian came over as a much stronger character than in THE ARMAGEDDON FACTOR."

Ian Kildin, Eye of Horus 2

"Any fan who has tried to write their own fiction for **Doctor Who** will know how hard it is to take a group of characters and co-ordinate them around a plot, yet Grimwade triumphed at splitting his characters between two time zones and bringing them together via different routes to meet at the focal point of the plot. If the concept was mind-boggling for viewers, then it must have been sheer hell for the writer, and full marks to him for making it work at all

As with most of the 20th season the story was original and built to a good climax, with a surprisingly small number of deaths — the only characters who die are those who desire it. Besides this aspect, the rest of the characterisation was a little weak, but Turlough fared quite well. An interesting character, marvellously played. "

David Richardson, Skaro 3/5

"Turlough was infinitely better than I'd expected, being a threat as well as a normal assistant to the Doctor. That the Doctor never realised the Black Guardian was involved was a nice touch.'

Robert Cook, Dynatrope 2

"David Collings' performance convinced me he would make an excellent Doctor."

Almost everyone

Strickson was required to hold the prop a very specific way; cradling it in one hand and cupping his other hand on top to hide the wire running up inside the sleeve of his jacket.

A new electronic effect tried out in this story was a "Tipsy" dematerialisation for the TARDIS. This was yet another of Moffatt's ploys to avoid production delays. Essentially, during one of the performance pauses he had a camera shoot a static picture of the police box. A freeze-frame of the TARDIS, snapshot by Quantel, was relayed to a screen supervised by Robin Lobb. This 'Tipsy" screen enabled Lobb to 'paint-box' erase everything from the freeze-frame except for the outline of the police box. This doctored image was then fed back to the Vision Mixer's console who combined it with a live action corridor set. As the 1977 Brigadier watches Doctor and co. trying to flee from Mawdryn's vessel in part four the dematerialisation became a simple, and quick, exercise of fading the "Tipsy" image from the main picture.

Another interesting cross-fade was for Turlough's shock in part three where the Kastron statue suddenly becomes the face of the Guardian. Here the trick was to line-up the eyes of Valentine Dyall, who was present in the CSO cloth draped area, precisely with those FAP illuminated on the statue. Electronic masking by Lobb framed the Guardian's head and shoulders into the statue's recess.

Only once did Peter Moffatt call a halt to recording during Block Two. He was unhappy with a sequence taped for episode three where a very weak Mawdryn, dragging himself along the corridor, suddenly vomits a slimy green mixture of vegetable soup and gelatine. Feeling this was a gratuitous effect purely for shock value, he asked Collings to do the scene again but without retching. Nathan-Turner respected his views and agreed to Moffatt using the second take during editing.

The serial's one model effect - the explosion destroying the spaceship - was accomplished in the CSO area using a low-yield pyrotechnic charge; lots of flash but little bang. The shot was slowed down during the Gallery day to make it appear more spectacular.

The final scenes to be shot were all the CSO cutaways, particularly Turlough's out of body first meeting with the Guardian. Grimwade's script had suggested a kind of nebulous limbo with Turlough and the Guardian able to look down, as if from very high up, on the scene of the car crash. Instead limbo was represented by a flashing multi-coloured lattice, courtesy of Electronic Effects, into which separate pictures of Strickson and Dyall were fed as required.

Judging by all accounts, Block Two's recording went exceptionally smoothly. Moffatt's twin set recording ploy paid handsome dividends and MAWDRYN UNDEAD wrapped production over an hour ahead of schedule on the final day, Friday September 24th. With the day after being Janet Fielding's wedding, the end of production party was even more rumbustious than usual!

POST PRODUCTION:

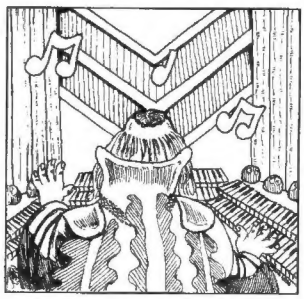
A four hour tape to tape session was held the following Tuesday (28th) to transfer master footage onto working copies for editing. Studio TC6 was booked that Thursday for an eleven hour Gallery Only slot.

It was here that the pre-edited flashback footage was aligned with Courtney's episode two close-up and formally added to the master recordings. Electronically tinted sepia - to disguise the blend of colour and black and white footage, the clips were:- Brigadier in the TARDIS (THE THREE DOCTORS, ep. 2), Yeti on the platform of Covent Garden station (THE WEB OF FEAR, ep. 1), a Cyberman breaking out of its cocoon (THE INVASION, ep. 5), Doctor number two in the TARDIS (THE THREE DOCTORS, ep. 2), a tendrilled Axon attacking (THE CLAWS OF AXOS, ep. 4), the Dalek Supreme making an address (DAY OF THE DALEKS, ep. 4), Doctor number three stepping from the TARDIS (SPEARHEAD FROM SPACE, ep. 3), Doctor number one on the TARDIS scanner screen (THE THREE DOCTORS, ep. 2), a close-up of the K1 robot's torso (ROBOT, ep. 2), a close-up of Broton's deputy (TERROR OF THE ZYGONS, ep. 2), Doctor number four trapped in the Zygon ship (TERROR OF THE ZYGONS, ep. 4), and a final repeat of the Brigadier in the TARDIS shot fading back to the Lethbridge-Stewart circa 1983. For these shots small residual payments were made to Patrick Troughton, Jon Pertwee, Tom Baker, the estate of William Hartnell, Michael Kilgarriff and Keith Ashley. Because the artists could not be identified no payments were made for the Yeti, Cyberman, Dalek and Axon.

Gallery editing smoothed out and, in some cases, lined up better some of the Guardian's more startling appearances. These were generally done as tape run-ons in the studio. Only in post production was the time available in which the Quantel 5001 could enhance, for example, the headmaster's wipe/fade into the form of the Black Guardian.

The Quantel was additionally pressed into service sizing and shaping the telecine transferred images from location onto the blank CSO screen of the TARDIS scanner. The various "flares to white" were also colour enhanced and tightened; deleting frames from the recording to make the flares sharper and more sudden.

Other effects added in post-production were a couple of electronically engineered (once more, the Quantel 5001) split-screen shots so that both versions of the Brigadier could be glimpsed walking down different points in the same section of Mawdryn's ship at the same time.



MUSIC:

Now the proud owner of a one-time plastic button factory Paddy Kingsland was both amazed and delighted when he received a phonecall from John Nathan-Turner inviting him to contribute the incidental music for MAWDRYN UNDEAD.

Having resigned from the BBC Radiophonic Workshop in October 1981, he found himself dragged back there one more time to fulfil an existing contractual obligation to provide a score for CASTROVALVA. It was during one of these furtive visits back to the Workshop that he met John Nathan-Turner and glibly suggested he might consider hiring him as a freelancer in future.

To his surprise the Producer did just that, making Kingsland the first composer/musician of the 1980s to work for the show freelance. It would not be the last such commission...

Kingsland used the facilities of his own studio to compose, arrange and record the 24 or so individual music cues the show warranted. Aside from a set of keyboard synthesizers he used a drum kit and an electric guitar to generate what has been described as a very rock-based soundtrack for the four episodes.

During early film scenes of Turlough and Ibbotson driving the Brigadier's car, Kingsland could not resist the temptation to append a 1920's style "jaunty jalopy" theme to the action - curiously mirroring a similar temptation yielded to on more than one occasion in the past by Dudley Simpson when scoring music for the Doctor's roadster, "Bessie". The breakdown per episode of the music was just over ten minutes for part one, nearly eight and a half minutes for part two, a further ten minutes for part three and slightly over twelve minutes for the final episode.

Despite his freelance status Kingsland was able to visit his old Maida Vale home during the soundtrack dubbing sessions, balancing the layering of his music cues against the special sound additions of the Radiophonic Workshop.

The only item of incidental music not to come under Kingsland's wing was 35 seconds of Edrich Siebart's arrangement of the traditional military tune "Lilliburlero". Taken from a BBC Music Library record, "Bandstand", this track was heard on the Brigadier's TV as he firsts meets Tegan in 1977 at the hut.

SPECIAL SOUND:

The Radiophonic sound effect chores on this serial were split between Dick Mills and one of the earliest recruits to the workshop, Brian Hodgson. Mills' schedules had been hit by some of the strike action which had been sporadically affecting BBC production for some weeks, so even though he was credited for all four episodes, a significant chunk of arrangement was done by Hodgson, **Doctor Who**'s first composer of special sound in 1963 and now Head of the Workshop since the announcement of Desmond Briscoe's retirement in the early Eighties. Ironically, Hodgson was also nowKingsland's former employer...

Hodgson's touches are distinctive in that they echo his earlier contributions to the series and sound more 'music concrete' than Mills' greater reliance on synthesizers. The whoosh of the transmat capsule dematerialising is reminiscent of the effect used in INFERNO as the action switches from one parallel dimension to another.

Likewise the hum and buzz of instrumentation aboard the transmat capsule echoes the atmospheric sounds heard at the heart of the Exxilon city in DEATH TO THE DALEKS.

Episode one contains a small joke inserted by Dick Mills. At one point the Doctor and the girls comment how the Kastron ship is equipped even with recreation and games systems. Although the gaming devices are never seen, Mills could not resist the humourous value of adding a 'Space Invaders' style bleeping to this segment.

Stock background sounds were in evidence too during the school scenes. A sports fixture is in progress "outside" during the 1983 Brigadier's chat with the Doctor over tea, while in the corridor scenes by the headmaster's study, the normal atmospheric clamour of a school is present in the background.

No documentation exists pointing to the identities of the voice-over artists heard whispering the names of the Doctor's past companions: Jo Grant, Sarah-Jane Smith and Liz Shaw as the Brigadier struggles to regain his memory in part two. However, it sounds suspiciously like Messrs. Davison, Sutton and Fielding.

CUTS:

Remarkably little needed chopping from the rough edits of parts one to four to bring them in around the magic figure of 24' 30"; a not inconsiderable achievement given the speed and complexity of Moffatt's recording technique when balanced against the complexity of the serial's logistics.

Episode one suffered no post-edit cuts. The material taken out from Grimwade's original draft scripts - the ganging up on "Hippo" Ibbotson, the rock throwing incident, Turlough's denial of Ibbotson's story about him vanishing in a silver sphere - were all chopped from the filming running order prior to the last script revision, dated August 9th 1982. Consequently, everything shot for part one went into part one.

Part two lost a lot of filmed footage. The view of Turlough's knotted sheets hanging from the sick room window, the debate in French between Turlough, the Brigadier and the Doctor, and a neat bit of continuity in an exchange between Tegan and the 1977 Brigadier, shortly after they have met where the former comments how the time travellers used his name to get them out of a spot of bother at Heathrow Airport were all dropped.

From the recorded footage episode two lost a couple of minor dialogue chunks. The girl's initial arrival scene in 1977 should have opened with them watching the time rotor slow. "That didn't take long" opines Tegan, to which Nyssa replies, "We were close to Earth already" before opening the scanner shutter.

A brief scene of Tegan peering into the empty transmat capsule was chopped totally in advance of the scene where the 1983 Brigadier introduces the Doctor to his quarters. Later, after his memory has partially returned the Brigadier's line, "...Spoke with an Australian accent" was followed by the Doctor exclaiming, "What did you say?" The Brigadier replies, "Australian. Yes, it's all coming back. Tegan... Jovanka. That was her name".

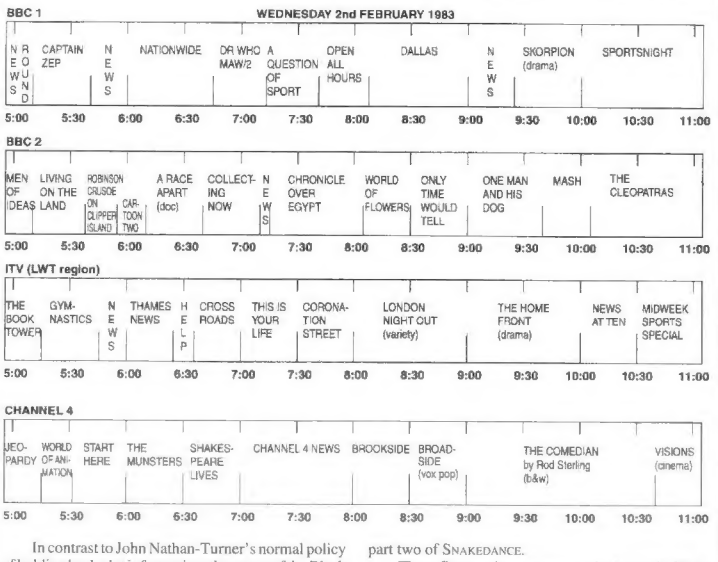
Another cut was to a 1977 scene in the hut as the Brigadier pours Tegan a stiff drink to calm her nerves;-

"The Brig's back, and it's about time..."

THAT WASN'T quite the way the headlines read on Tuesday February 1st 1983, but certainly the key note of all lines of text in the TV listings that day.

MAWDRYN UNDEAD had more pre-publicity built around it than any other serial of season 20 barring, arguably, the 20th anniversary special. In advertising terms, it was virtually a campaign. The build-up started with a 'teaser' in September 1982, barely a month after BBC2 had scored measurably good ratings with another batch of old-but-gold repeats under the generic heading **Doctor Who and the Monsters**. The 'teaser' unveiled to the world the identity of the Time Lord's new male companion, Turlough, as well as the departure of Nyssa following two years in the TARDIS.

Strangely, the Press Release from the BBC Publicity Office chose to give away the fact that Turlough is in league with the Black Guardian. When writing the script Peter Grimwade had gone to careful lengths to conceal the identity of the mysterious man in black who introduces himself to Turlough at the beginning merely as "a friend". The revelation that he is the Black Guardian was intentionally kept as the cliffhanger to part one.



In contrast to John Nathan-Turner's normal policy of holding back plot information, the return of the Black Guardian was widely advertised throughout the remaining months up to transmission. Marvel Comics and the Appreciation Society were given copies of the full press release although photographs of Valentine Dyall in his new costume were withheld on instruction from the production office.

The next thrust in the campaign was the promotion of Lethbridge-Stewart's return. Radio Times spearheaded this with an on-location report from the filming of MAWDRYN UNDEAD. Journalist Vicky Payne interviewed Nicholas Courtney about his years as the Brigadier, the resulting piece appearing as a two-column colour spread in the John Craven's Back Pages part of the Radio Times for the week commencing January 29th. The adjacent colour photograph, however, only featured the 1983 Brigadier in the background, next to the transmat capsule. The foreground figures were Peter Davison and Mark Strickson.

Finally, mid-way through MAWDRYN UNDEAD's run on TV, Fleet Street was circulated with the photographs plus another press release from the ageing make-over session done on Janet Fielding. This tied in with Janet Fielding's wedding day but it still generated another plug for MAWDRYN UNDEAD.

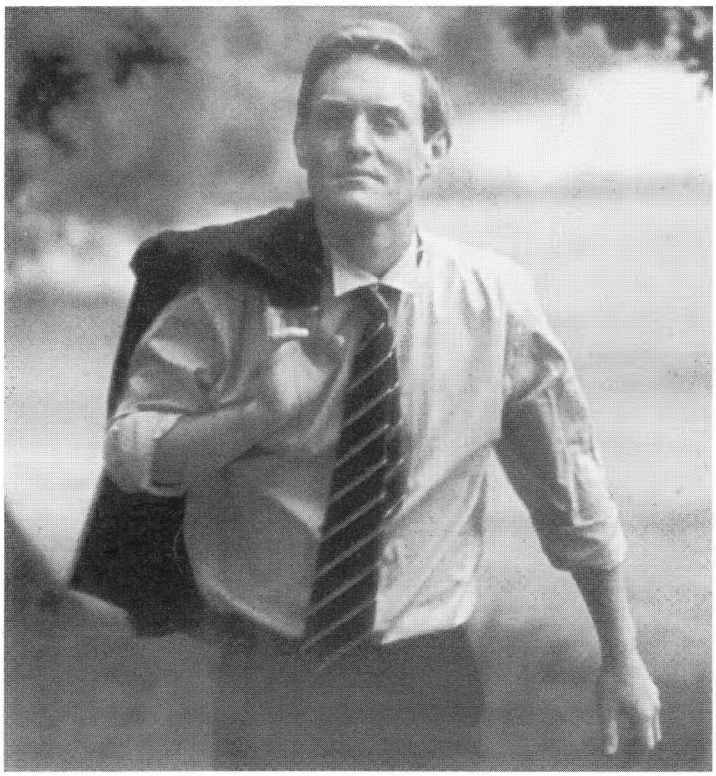
Overall the campaign succeeded on two fronts. It ensured sustained interest in **Doctor Who** between the launch of the new series in January and the major announcements of the Longleat celebration in April, and it helped boost the ratings of Grimwade's story.

In this second category it was less successful than had been hoped. Episode one raked in 6.5 million viewers, a drop of nearly a million from the final part of SNAKEDANCE, and the lowest episode one figure of the season except for THE KING'S DEMONS. Part two, on the other hand, saw figures up to 7.5m, an improvement on ARC OF INFINITY part two, but not quite as good as the second part of SNAKEDANCE. Episode three weighed in at 7.4m which not only reduced the traditional drop in audiences for a Tuesday night but also made it the best performing episode three of the season. Finally a climb to 7.7m viewers was achieved for part four, making it the joint highest rated episode of the season alongside part two of SNAKEDANCE.

These figures give an average viewer total of 7.3m per episode, making MAWDRYN UNDEAD the most watched serial of season 20, narrowly ahead of subsequent story, TERMINUS, with its aggregate figure of 7.1m.

Of the two 7.7m rated episodes, SNAKEDANCE part 2 is still judged the winner, pulling in at number 75 in the poll charts, ahead of MAWDRYN UNDEAD part 4 which was number 78. Remaining chart positions were 103th: episode one, 83rd: episode two and 84th: episode three.

The three new *Official BBC* ***Doctor Who*** postcards from this serial were ready in time for Nicholas Courtney, Mark Strickson and Janet Fielding to sign thousands of them during and after the Longleat event, April 1983. The one other item of merchandising associated with MAWDRYN UNDEAD, an arrangement of the incidental music by Paddy Kingsland, was released on an audio cassette titled *The Corridor of Eternity* in September 1990. Along with the music cues from CASTROVALVA, this limited edition cassette was produced by Julian Knott purely for sale to members of the DWAS.



BRIGADIER: Now calm down, my dear, and tell me about it in words of one syllable.
TEGAN: A friend of ours and a boy from the school were travelling...
BRIGADIER: Boy? What boy?
TEGAN: Turlough

The action resumes with the Brigadier musing, "Turlough? I don't think we have a Turlough".

A more significant cut happens a few moments later as the Doctor tries to help the Brigadier's 1983 alter-ego come to terms with his memory loss;

BRIGADIER: I don't understand Doctor. How could I forget all of this?
DOCTOR: Not to worry Brigadier. A simple protective mechanism of the brain. The important thing is to remember everything now.
BRIGADIER: Doctor, you don't know what you're asking.
DOCTOR: Something wrong?
BRIGADIER: I've been in some pretty tight spots in my time. But unravelling all this... I just feel we're on the verge of something really appalling. Doctor, I've never been so scared in my life.

Part three needed less chops to bring it down to optimum length. The only major deletion was a sequence in 1983 where the Brigadier responds to Turlough's surmise that someone in a warp ellipse could theoretically live for ever with an apt analogy to the legend of the Flying Dutchman.

Part four saw the erasure of a line by the Black Guardian as he urges Turlough to leave the safety of the TARDIS and actively seek a means of keeping the two Brigadier's apart. In a stunning display of knowledge about Earth's history he warns, "The power of the Blinovitch Limitation Effect is unpredictable and hazardous to our plans...

The very last TARDIS scene of all was totally rejigged on the day of recording. Before the dynamic re-write it read;- (TURLOUGH IS PRESSING BUTTONS IN A RANDOM WAY. NOTHING SEEMS TO HAPPEN. TEGAN COMES IN. SHE STOPS SHORT WHEN SHE SEES HIM, WATCHES HIM SUSPICIOUSLY FOR A MOMENT. SHE COMES FORWARD AGGRESSIVELY)
TEGAN: Turlough. What do you think you're doing? (THE DOCTOR COMES IN, FOLLOWED BY NYSSA)
DOCTOR: (WITH IMMENSE RELIEF) Turlough! (HE GOES TO TURLOUGH, PUTS HIS HAND ON HIS SHOULDERS. HE HAS BEEN THINKING ABOUT ADRIC. TEGAN GLARES AT TURLOUGH. HE LOOKS AT HER FOR A MOMENT, THEN TURNS BACK TO THE DOCTOR. HE SMILES INNOCENTLY)
TURLOUGH: Doctor?

TRANSMISSION:

Pruned for length all four episodes fitted Programme Planning's midweek slots. The first episode was the shortest at just 24'03". Episodes two and four were the same at 24'33" while part three was one second shorter at 24'32".

The story commenced transmission on Tuesday 1st February 1983, the third story of the season as well as in production order. The show's popularity with the fans as well as its good figures in the ratings ensured Peter Moffatt's name was high on John Nathan-Turner's list of preferred Directors for up-coming shows. By February Peter Grimwade had seen the Dalek story he was due to direct scrubbed by the season's enforced truncation down to just 22 episodes. Furthermore, sometime between his attending the studios for MAWDRYN UNDEAD and the cancellation of Saward's Dalek serial, SENTINEL, the infamous row between him and the Producer over a lunch invitation took place. Thereafter Grimwade became 'persona non gratia' at the production office, although his friendship with Eric Saward endured and the chance of writing for the series was unaffected.

As a 91-minute TV movie the serial was first aired in the States just before Christmas 1983, while in Holland it went out under the title, *Een Nieuwe Bedreiging*. To date it has never been rerun on UK terrestrial television, and was released by on video in November '92.

Grimwade furnished the text of the novelisation which was published as a hardback in August 1983, then in paperback January 1984. It was the third novelisation of a season 20 story behind TERMINUS and ARC OF INFINITY. The cover of the book was to have been a head and shoulder photo collage of Davison and Courtney, but for an unspecified reason it was changed shortly before publication to a full-frame photograph of just the Doctor in the TARDIS. In 1992 it was reissued with a cover illustration by Alistair Pearson.

CONTINUITY:

One of the Doctor's most well known cliches, "Reverse the polarity..." got an outing in part four; said by the Doctor as he attempts to halt the ageing of his companions. In the script it was, "Reverse the trajectory".

Peter Grimwade added a lot of references from shows he had worked on before. Aside from Tom Baker's burgundy coat, there was the tool kit from EARTHSHOCK, the TARDIS homing device from FULL CIRCLE, and a mention of the Barnet bypass which had been considered as a location for LOGOPOLIS but not used (although how Nyssa comes to know the name of this landing point is never explained).

The Riddle of the two TARDIS Homing Devices. In 1977 Tegan hands Lethbridge-Stewart the homing device for the ship, which he pockets. In 1983 his other self recalls having this device and fishes it out of an ammo box. Later on that same Brigadier watches as the Doctor wires this gadget into the transmat capsule to establish a link to Mawdryn's ship. Towards the end of episode four the 1977 Lethbridge-Stewart removes the homing device from the capsule and pockets it. Thus he should now have two homing devices in his pocket, yet by 1983 he is the possessor of only one. So what happened to the other device?

To make up for the loss of the wrap-up scene from SNAKEDANCE, Eric Saward added dialogue to episode one emphasising that the Mara had been destroyed and therefore Tegan was free of its influence for ever.

The date of the Brigadier's retirement from UNIT is given as 1977, thus throwing up one of the biggest continuity contradictions of the series. Was Sarah-Jane prevaricating when she told Lawrence Scarman she was from 1980 in PYRAMIDS OF MARS? The 1983 Brigadier has a bald patch — yet his FIVE DOCTORS self does not, leading some to suggest MAWDRYN UNDEAD takes place in a parallel universe.

TRIVIA:

According to John Nathan-Turner, the hairpiece worn by the 1977 Brigadier was put into storage at the BBC, in case it was ever needed again.

Like Janet Fielding, Mark Strickson married his fiance Julie Brennan around the time MAWDRYN UNDEAD was in production. Unlike Janet Fielding no publicity was requested. The marriage of Fielding to Nicholas Davies was not ultimately successful. By the turn of the Nineties they had separated and in 1991 Fielding name hit the headlines when she publicly accused her ex-husband of connections to an arms export scandal.

In the original script, the Brigadier's quarters were a caravan. As Lethbridge-Stewart was to have said, "If a caravan was good enough for Monty, Doctor..."

As well as former **Black Beauty** co-star Stephen Garlick, Nick Hedges and John Maighan read for the part of Ibbotson.

In 1995, after Janet Fielding had refused point-blank to give permission for BBC photographs of her to be used in any **Doctor Who** trading card sets, the production company, got around the need to include a Tegan card in series three by using a photograph of Sian Pattenden from MAWDRYN UNDEAD as the younger Tegan.

Lucy Baker (young Nyssa) later adopted the stage name Lucy Benjamin, and starred in the BSB space soap **Jupiter Moon**, not to mention three seasons of the ITV series **Press Gang**, written by **IN•VISION** contributor Steven Moffat (see **IN•VISION** 62).

MAWDRYN UNDEAD

Series 20, Story 3
Serial 125, Code 6F
Episodes 592-595

Cast:

The Doctor [1-4]	Peter Davison
Brigadier Alistair Lethbridge-Stewart [1-4]	Nicholas Courtney
Nyssa [1-4]	Sarah Sutton
Tegan [1-4]	Janet Fielding
Turlough [1-4]	Mark Strickson
The Black Guardian [1-4]	Valentine Dyall
Mawdryn [2-4]	avid Collings
Doctor Runciman [1,2,4]	Roger Hammond
Headmaster [1]	Angus MacKay
Ibbotson [1-2]	Stehen Garlick
Matron [1-2]	Sheila Gill
First Mutant [3-4]	Peter Walmsley
Second Mutant [3-4]	Brian Darnley
Nyssa as a Child [4]	Lucy Baker
Tegan as a Child [4]	Sian Pattenden

Small & Non-speaking:

Double for Turlough [1][`]	Nick Gillard
Double for Ibbotson [1][`]	Paul Heasman
Van Driver [1][w]	Mark McRide
Van Driver [1]s	Rocky Taylor
Police Constable [1][w]	Robert Smythe
Police Sergeant [1][w]	John Cannon
Middle-Aged Lady [1][w]	Judy Roger
Middle-Aged Man [1][w]	Dannis Jennings
Farm Labourer [1][s]	Bill Felton
Farm Labourer [1][s]	Bill Hughes
1983 Schoolboy [1][s]	Paul Ryan
Schoolboy [1][w]	John Hamilton Russell
1983 Schoolboy [1][w]	Miles Ross
1983 Schoolboy [1][w]	Adam Ross
1983 Schoolboy [1][s]	Oscar Peck
1983 Schoolboy [1][w]	Glen Paul
1983 Schoolboy [1][w]	Paul Lawrence
1983 Schoolboy [1][w]	Piers Keating
1983 Schoolboy [1][w]	Colin Forsyth
1983 Schoolboy [1][w]	Russell Brook
1983 Schoolboy [1][w]	Chris Bradshaw
1983 Schoolboy [1][s]	David Cole
1977 Schoolboy [1,2][w]	Wayne Norman
1983 Schoolboy [1][s]	Kevin Scott
Schoolmaster [1,2[4]][w]	Mark Allington
Schoolmaster [1,2][s]	Les Conrad
Schoolmaster [2][w]	Fred Haggerty
Schoolmaster [2][w]	Gerry Alexander
1977 Schoolboy [2][s]	Derek Chessor
1977 Schoolboy [2][s]	Timothy Slendor
1977 Schoolboy [2][s]	Mitchell Horner
1977 Schoolboy [2][w]	Stephen Kebell
Mutant [3-4][5s]	David Cole
Mutant [3-4][5s]	Mitchell Horner
Mutant [3-4][5s]	Ian Craig
Mutant [3-4][5s]	Michael Leader
Mutant [3-4][5s]	Richard Olley
Double for the Brigadier [4][5s]	Richard Sheekey

[5]Stunt Co-ordinator
[4]Edited out of final episode
[s]Charged to episode three

Flashback Sequence:

The Doctor [2]	William Hartnell
The Doctor [2]	Patrick Troughton
The Doctor [2]	Jon Pertwee
The Doctor [2]	Tom Baker
Colonel [sic] Lethbridge Stewart [2]	Nicholas Courtney
Cyberman [2]	Unknown
Axon [2]	Unknown
Daleks [2]	Unknown
Giant Robot [2]	Michael Kilgarrif
Zygon [2]	Keith Ashley

Crew:

Title Music by	Ron Grainer and the BBC Radiophonic Workshop
Realised by	Peter Howell of the BBC Radiophonic Workshop
Incidental Music	Paddy Kingsland
Special Sound	Dick Mills
Production Assistant	Valerie Letley
Production Manager	Ann Aronsohn
Assistant Floor Manager	Ian Tootle
Floor Assistant	Lesley Fowler
Studio Lighting	Don Babbage
Technical Manager 2	Alan Arbuthnott
Studio Sound	Martin Ridout
Grams Operator	John Downes
Electronic Effects	Robin Lobb
Vision Mixer	Carol Johnson
Videotape Editor	Rod Waldron
Crew	12
Senior Cameraman	Robin Barnes
Film Cameraman	Godfrey Johnson
Film Sound Recordist	Ron Brown
Film Editor	Eric Samuel
Grips	Gerry Connolly
Film Lighting	Dennis Kettle
Film Operatives	Kenny Grimes Vic Young, Lawrie Miller, Jimmy Hughes
FOM	Graham Richmond
Costume Designer	Amy Roberts
Film Costume Designer	Richard Croft
Dressers	Beverley Jasper, Arthur Funge Malcolm Morriss, Brian Baker
Make-Up Artist	Sheelagh Wells
Film Make-Up Artist	Carolyn Perry
Make-Up Assistants	Lesley Holmes Karen Turner
Visual Effects Designer	Stuart Brisdon
Title Sequence	Sid Sutton
Property Buyer	Chris Ferriday
Show Working Supervisor	Les Runham
Scene Crew	A2
Graphic Designer	Ian Hewitt
Designer	Stephen Scott
Assistant	Deborah Knight
Production Secretary	Jane Judge
Production Associate	June Collins
Writer	Peter Grimwade
Script Editor	Eric Saward
Creator of Nyssa ©	Johnny Byrne
Creator of the Brigadier ©	Mervyn Haisman & Henry Lincoln
Producer	John Nathan-Turner
Director	Peter Moffatt

Programme Numbers:

Part 1:	1/LDL/E113A/72/X
Part 2:	1/LDL/E114T/72/X
Part 3:	1/LDL/E115N/72/X
Part 4:	1/LDL/E116H/73/X

Filming: 24th-27th August, 1982.

Rehearsal: 5th-9th April, 1982.

Recording: 8th - 9th September 1982, TC8.
22nd - 24th September, 1982, TC8.

Gallery Session: 30th September, 1982, TC6

Transmission:

Part 1:	1st February 1983, 6.55pm BBC1 (24'03", 18.50.33 - 19.14.34)
Part 2:	2nd February 1983, 6.45pm BBC1 (24'33", 18.46.02 - 19.10.34)
Part 3:	8th February 1983, 6.50pm BBC1 (24'32", 18.49.53 - 19.14.23)
Part 4:	9th February 1983, 6.45pm BBC1 (24'23", 18.47.23 -19.11.56

Audience, Position, Appreciation:

Part 1:	6.5m, 103rd.
Part 2:	7.5m, 83rd.
Part 3:	7.4m, 84th.
Part 4:	7.7m, 78th.

I•V

Books & Literature

CORNELL, Paul, TOPPING, Keith and DAY, Martin: *The Discontinuity Guide* (1995)
DARVILL EVANS, Peter: *Doctor Who - The New Adventures: Deceit* (1993)
GRIMWADE, Peter: ***Doctor Who*** *- Mawdryn Undead* (1983)
HAWKE, Simon: *The Time Wars Series*
HULKE, Malcolm: *Doctor Who and the Dinosaur Invasion* (1975)
NESBIT, EE: *Story of the Amulet*
PLATT, Marc: ***Doctor Who***— *Battlefield* (1991)
ROBINSON, Nigel : *Doctor Who - The Time Meddler* (1987)
WHITAKER, David: ***Doctor Who and the Crusaders*** (1965)
The Doctor Who Annual, 1967: Peril in Mechanista, HMS TARDIS

Theatre

Busy Body
The Dame of Sark
Doctor's Dilemma
The Mousetrap
The Rehearsal

Radio

Appointment with Fear (BBC)

Cinema

Appointment with Fear (1946)
Bedazzled
Brief Encounter (1945)
Britannia Hospital (1982)
Casino Royale (1967)
The Devil's Jest (1954)
Endless Night (1971)
For the Love of Ada (1972)
Henry V (1943)
The Haunting (1963)
The Horror of It All (1964)
Ivanhoe (1952)
La Jetee
Julius Caesar (1979)
The Life and Death of Colonel Blimp (1943)
Mahler (1975)
The Man in Black (1950)
Much Too Shy (1942)
Night Train for Inverness (1960)
The Posessed (1971)
Room to Let (1950)
The Slipper and the Rose (1976)
Soft Beds, Hard Battles (1973)
Song of Summer (1968)
Strange Stories (1953)
Take a Girl Like You (1970)
The 39 Steps (1980)
Twelve Monkeys (1996)
The Wrong Box (1966)

Television

A Show Called Fred (BBC 1956)
The Adventures of Black Beauty
All Creatures Great and Small (BBC 1978-80, 1987-90)
And Churchill Said to Me (BBC, not tx)
The Avengers (ABC 1961-69)
Blake's Seven (BBC 1978-81)
Count Dracula (BBC 1977)
Doctor Who (BBC 1963-89, 1996-...)
Elizabeth R (BBC 1971)
Fall of Eagles (BBC 1974)
The Goodies (BBC 1972-80, LWT 1981)
Hadleigh(YTV)
The Hitch Hiker's Guide to the Galaxy (BBC 1981)
The Langoliers
The Main Chance
The Man in Room 17
Monty Python's Flying Circus (BBC 1969-73)
The Power Game (ATV)
Press Gang (ITV/Richmond Films, 1989-93)
The Rivals of Sherlock Holmes
Sapphire and Steel (ATV 1979-82)
Secret Army (BBC 1978-80)
Shelley
Sink or Swim
Softy Softly (BBC)
Star Trek: The Next Generation (Paramount 1987-94)
Sword of Honour
Thriller (ATV)
The Twilight Zone
Victoria Regina

Doctor Who

The Android Invasion
Arc of Infinity
The Armageddon Factor
Attack of the Cybermen
Battlefield
The Crusade
Castrovalva
The Curse of Fenric
The Daleks' Masterplan
Day of the Daleks
The Five Doctors
Full Circle
Genesis of the Daleks
Image of the Fendahl
The Invasion
The Invasion of Time
The King's Demons
The Massacre of St Bartolomew's Eve
Meglos
Pyramids of Mars
Revenge of the Cybermen
Robot
The Robots of Death
Snakedance
The Song of the Space Whale (unproduced)
The Space Museum
Spearhead from Space
Terminus
Terror of the Zygons
The Three Doctors
The Time Meddler
The Time Warrior
Timeflight
The Visitation
Warrior's Gate
The Web of Fear

I•V

Next Episode:

TERMINUS

The End of the Road for Stephen Gallagher and Sarah Sutton